DOCTOR WHO MAGAZINE

SURPRISE PARTY
Benny turns tenny!

FEEL THE HEAT
The Time Team face an *Inferno*!

TRIAL RUN
Colin Baker in the dock!

IN GLORIOUS 2D

Specs appeal!

If you thought *Dimensions in Time* was bonkers, wait until you hear about the stories they nearly made instead ...

DWM 324 11 Dec 2002 • UK £3.40 • US $6.80
50>
9 770957 981004
www.paninicomics.co.uk Panini COMICS

“You know, Alexander Dumas
has a lot to answer for!”

Peter Davison, Nicola Bryant & Caroline Morris
in

DOCTOR WHO
THE RAPTURE

Also available

Doctor Who™

DOCTOR WHO
THE SANDMAN

Also available

The Church and The Crown

A swashbuckling play by Cavan Scott and Mark Wright.
Released November 2002 on double CD. En garde!

Order Form

Please send me ____ copies of **The Church and The Crown** (release 38)
@ £13.99 (£15.50 overseas) each, inc P&P. Delivery within 28 days of release

I would like to subscribe to:
☐ 6 stories at £70 **SAVE £14**! (£79 overseas)
☐ 12 stories at £140 **SAVE £28**! (£158 overseas)
starting with release number _____

BIG FINISH

Name ______________________ Address ____________
____
______________________ Postcode ____________

Please photocopy this form or provide all details on paper if you do not wish to damage this magazine

Available from selected branches of Ottakar’s and HMV
and specialist shops such as 10th Planet, Galaxy 4,
Forbidden Planet and Burton Books.
Or buy direct from Big Finish via mail order!

Subscription Deal!

Subscribe to Big Finish’s **Doctor Who** audio dramas and
receive **six plays for the price of five!**

Cheques payable to: Big Finish Productions Ltd
P O Box 1127, Maidenhead, Berks, SL6 3LN
Credit Card Hotline Tel: 01628 82 82 83 Fax: 01628 82 83 13

Secure online ordering available at
www.bigfinish.com

Doctor Who and **TARDIS** are trademarks of the British Broadcasting Corporation and are used under license.
Doctor Who logo © 1996. Licensed by BBC Worldwide Ltd. Ad: Feat of Clay.

DWM 324

'I think it's right it's the law!'

FEATURES

12 Digging up the past

From *New Adventures* to Big Finish, DWM raises a glass as Bernice Summerfield turns ten years old (and she doesn't look a day over, erm ...)

16 Secrets and pies

"That was made up by the Matrix!" Colin goes on trial and tells the truth about about Eric Saward, the sacking and jumping out of an aeroplane. Did he fall, or was he pushed?

22 Enemy Mine

Back by popular demand as the explosive Commander Uvanov, Russell Hunter returns to Kaldor City ...

REGULARS

4 **Coming Up ...**
The Church and the Crown
9 **Gallifrey Guardian**
11 **Timelines**
24 **Time Team**
38 **Comic strip**
Oblivion Part Two
46 **The DWM Review**
49 **The Web Planet**
50 **It's the end, but ...**

26 COVER STORY

The bear necessities

Time is literally of the essence as Andrew Pixley gets himself pickled in the extraordinary story of *Doctor Who*-meets-*Children In Need*-meets-*EastEnders* special *Dimensions in Time*. Would you Adam-and-Eve it? Check out our *Archive Extra* and see ...

Editor Clayton Hickman
Assistant editor Conrad Westmaas
Designer Paul Burley

Production Mark Irvine
Managing Editor Alan O'Keefe
Managing Director Mike Riddell

Thanks to Colin Baker, Richard Bignell, Lisa Bowerman, David Brunt, Andrew Cartmel, Mark Clapham, Tony Clark, Paul Cornell, Rob Francis, Derek Handley, Rebecca Levene, Simon Messingham, Gareth Roberts, Jac Rayner, Julie Rogers, Bruce Robinson, Gary Russell, Dale Smith, Mike Tucker, Dave Whittam, Martin Wiggins, BBC Worldwide, BBCi and Big Finish **Special thanks to** David Roden

Display advertising Lisa Palfrey at **Essential Media** on 020 7405 7577

Doctor Who Magazine™ Issue 324. Published by Panini Publishing Ltd. Office of publication: Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ. Published every four weeks.

All *Doctor Who* material is © BBCtv. *Doctor Who* logo © BBC Worldwide 1996. Daleks © Terry Nation. All other material is © Panini Publishing Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork.
"I think Mr Pastry should be the new Dr Who. Oh, actually, no. Pastry couldn't be the Doctor. Dearie me, no ..." Printed in the UK. Newstrade distribution: Marketforce (UK) Ltd, 020 7907 7728 Subscriptions: MRM, 01858 410510. ISSN 0957-9818

Editor's letter IT'LL DRIVE THEM INSANE!

Here at Panini Towers (second bell, above the novelty jelly mould shop, Royal Tunbridge Wells), it's something of a tradition for the editor and his assistant to have a debate in the editorial about the canonicity (or otherwise) of *Dimensions in Time* whenever it features in **DWM**'s hallowed pages.

Now, far be it for me to change long-cherished traditions, but – as the observant among you will have noticed – I've only just got myself a new assistant, in the pleasing shape of Mr Conrad Westmaas (watch out for him in TV adverts for Clairol Herbal Essences shampoo, come January – no, honestly!), and I don't fancy having a big fight in his first week. Furthermore, we're both pretty much agreed that it doesn't matter a tinker's cuss, so long as we can enjoy Mike Read's nose-rubbing antics, Kate O'Mara's "oh no!" face as Captain Yates shoots the space-rifle out of her hands, and Sylvester's masterfully dubbed "Itulloverrleuuud".

Obviously when it was first shown I hated it with all the passion a 16-year-old *Doctor Who* fan could muster, but time has been kind, and *Dimensions in Time* now seems – to me at least – like a sweet little coda to home-grown, BBC TV-style *Doctor Who*.

So for this issue – in the month of the BBC's annual *Children in Need* appeal – we crave your indulgence as we give that sweet little coda the full *Archive* treatment (except we've called it *Archive Extra!* to soothe those of you who absolutely refuse to believe that Sharon Watt's hair could possibly be part of 'real' *Doctor Who*). And one heck of a story it is too. As my poor new assistant will attest, I've taken to yelling "*The Celestial Toymaker*?! In *Chessington World of Adventures*?!" to anyone who'll listen. Once you've seen Adrian Salmon's fabulous artist's impression of it, you won't blame me!

So whether you love *Dimensions in Time*, hate it, or just like laughing at the heads of Christopher Lloyd and Ann Widdecombe as they spin in space, do think about giving a little something to *Children in Need* this month ...

Clay

Coming Up ...

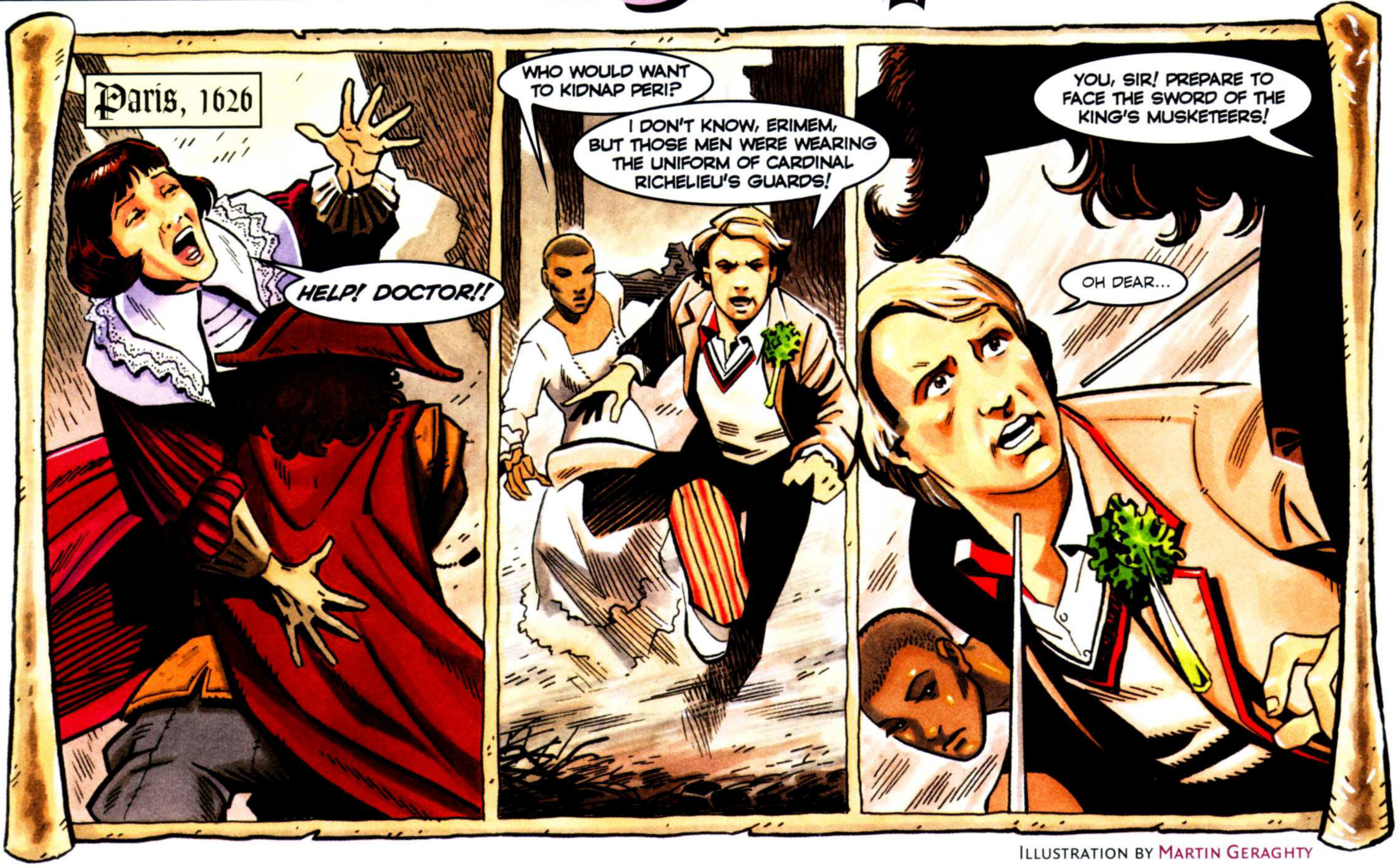
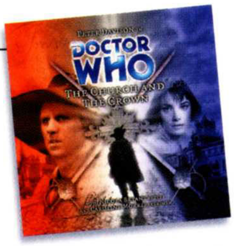

Paris, 1626
HELP! DOCTOR!!
WHO WOULD WANT TO KIDNAP PERI?
I DON'T KNOW, ERIMEM, BUT THOSE MEN WERE WEARING THE UNIFORM OF CARDINAL RICHELIEU'S GUARDS!
YOU, SIR! PREPARE TO FACE THE SWORD OF THE KING'S MUSKETEERS!
OH DEAR...

ILLUSTRATION BY MARTIN GERAGHTY

The Church and the Crown

an audio drama by Cavan Scott & Mark Wright



Released 28 November
Featuring The Fifth Doctor, Peri and Erimem
Enemies "Everyone has their own agenda ..."
Setting Casals, half-past four. Sorry – in and around Paris, 1626
You'll like this if you like ... *The Three Musketeers* (especially the 1974 movie version), *The Flashing Blade*, *The Massacre*, *Black Orchid*
Listen out for The comedy beggar. And the sound of knives in the air ...

The Doctor Peter Davison
Peri Nicola Bryant
Erimem Caroline Morris
King Louis XIII Andrew Mackay
Cardinal Richelieu Michael Shallard
Duke of Buckingham Marcus Hutton
Delmarre Peter John
Rouffet Andy Coleman
De Chevreuse Wendy Albiston
Captain Morand Robert Curbishley

Music Russell Stone
Producers Gary Russell & Jason Haigh-Ellery and Jacqueline Rayner
Director Gary Russell

Paris, under the reign of Louis XIII: the peace is regularly breached by skirmishes between the King's musketeers – like the flamboyant Delmarre and Rouffet – and the personal guards of Louis' chief minister, Richelieu. This powerful politician is also the religious leader of France: and his guards' loyalty is not extended towards Louis' queen, Anne of Austria. On the eve of "the most important social event in the court's calendar", Louis is anxiously awaiting Anne's return.

So when the TARDIS, making another off-course landing, deposits the Doctor and his two female companions in the French capital, they can hardly escape the friction between the monarchy and the man of God. The Doctor may know a thing or three about the novelised musketeers, but what happens when he runs into some real ones? Why does Peri feel that everyone – including Richelieu – reacts strangely to her? What intrigue is the Duke of Buckingham planning? How will Pharoah Erimem fare in an unfamiliar court? How dangerous will the King and Cardinal's own skirmishes become? And does anyone know the whereabouts of Queen Anne?

> 'We just wanted to show the TARDIS crew having fun!'

The answers are to be found in the second *Doctor Who* audio to be penned by journalists Cavan Scott and Mark Wright, the duo behind 2001's *Project: Twilight*.This time, Scott and Wright have delivered something completely different: a pure historical adventure. But what's this? Mark Wright arriving at the September recording hotfoot from his own master-class in swashbuckling?

"Just a couple of days ago," Wright explains to **DWM**, "I was invited to a stage-fight workshop with William Hobbs through my day job. He was the fight arranger for *The Three Musketeers* and *Four Musketeers* films starring Michael York and Oliver Reed: the very films that inspired this story! There are characters here inspired by the films' style of humour". Anxious to prove his own swashbuckling credentials, Scott interjects "I was lunging with a fork while eating my lunch, you know ..."

It was Scott who first pitched for an audio separate from the twilight world of The Forge – but not with this tale. "I basically suggested the Master story which is coming out next year. That was all systems go, and once [co-producer] Gary Russell had given us some pointers, we got our heads together. But Mark had another idea ..."

"I kind of hijacked the slot," admits Wright. "I'd been watching the first Richard Lester Musketeer film and thinking 'Well, *Doctor Who* ... swashbuckling ... it's never really been done properly.' I'd done stage combat at drama school and love all that. So I e-mailed Gary the quickest pitch ever: did he fancy doing '*Doctor Who* meets *The Three Musketeers*'? The answer came back 'Yes!', and then we had to choose between doing the Master story and this one, as Gary suddenly had a slot for it late this year." The upshot? *The Rapture*'s writer Joe Lidster will be scripting *Master*.

Two factors helped their decision. "We really wanted to write for Peter Davison's Doctor next," says Wright. "He was my main TV Doctor," Scott adds "The winner, for me, was the promise of doing the first story with Erimem as a companion. You're not going to decline that, are you?" The first slot featuring Caroline Morris since *Eye of the Scorpion* fell vacant when *Nekromanteia* was postponed until 2003 because of Austen Atkinson's TV script-editing commitments.

The duo's adventure was duly announced by Big Finish as *The Swashbucklers*. Scott says that the final title, *The Church and the Crown*, is "a lot more integral to the plot. It was always going to be about the struggle between Louis and Richelieu. Whereas *Project: Twilight* was dark, horrific and contemporary, the whole point of this was to create a fun adventure. Yes there's danger, and some torture," he admits, "but we've shown the Doctor and his companions having fun."

"When we first see Peri on TV, she's not a little whiner who gets captured and screams," says Scott. "Peri should be funny and plucky, and we wanted to get back to that."

Nicola Bryant certainly feels the duo have managed it: "Peri's very pro-active: I get to rescue the Doctor, which is very enjoyable, as it's usually the other way round. This was definitely a script which I read and went 'Yes, this is Peri'!" Of the setting, and getting to visit the French court, she enthuses, "I really like the high-action adventure stories: this one's taken a little bit out of history, and those were the stories I most enjoyed watching as a child. For me they just vindicated the authenticity of the Doctor – history would never have been this way without him being there.

"I'm also enjoying how we're forging a relationship between Peri and Erimem," continues Nicola. "Caroline and I work very well together as a duet of good friends, combined with Peter's Doctor. I think it's definitely leading to exciting things in the future ..."

We asked Caroline Morris about taking Erimem to the seventeenth century. "Well, she's very young still, remember – only 15 or 16. Coming from Egypt, where she was revered as a living god, anywhere is going to be so completely different! I think she adapts remarkably well – she seems astounded and delighted by everything!" So what was the best thing about this story for Erimem? "She gets free rein to go off and raise an army. Which isn't bad!"

Was tackling their second audio more difficult for the writers than their first? "Yes, at the beginning," admits Wright. "We don't like doing synopses, and for a while it was like pulling teeth. But then it all came together, once we'd found a way to inject some major action ..." he hints. "We were second guessing ourselves" explains Scott, "because we'd been surprised how well *Twilight* had gone down" [**DWM**'s readers voted it in the top half of 2001's releases]. As for how they split writing duties, essentially Scott's strength is in developing the stories, while Wright takes charge of the dialogue. Inevitably, it's more of a back-and-forth process than that implies.

En garde! Authors Wright and Scott flash their blades. © M. Wyman

"Writing Erimem's dialogue, it helped to have acted in *Scorpion*," says Wright. "I got to hang out with Caroline in the Green Room then. Just listening to her today, she slipped straight into the character," he adds. Scott was also impressed by Nicola Bryant's performance: "It's quite freaky! When Nicola gets behind the mic, she's suddenly an 18-year-old backpacker again. She just picks up Peri so easily."

"I picked up Peri easily myself yesterday," jokes Wright, who – once again – takes on some of the smaller roles here. "I'm playing a guard, and Gary directed me to 'make grunting noises as if you're holding Peri'. I just thought 'This is the crowning moment of my career!'" Before all this talk of crowns goes to the writers' heads, **DWM** wants to set the record straight: the story that emerged is not '*Doctor Who* meets *The Three Musketeers*'. There are actually just two in significant roles, and no Porthos, Athos or Aramis. Wright explains that the size of the cast was a big factor: "if we'd reserved three of the guest roles for musketeers, it could have unbalanced the story."

Playing the two musketeers are Andy Coleman and Peter John as Rouffet and Delmarre. Coleman says: "Doing the Musketeers double-act is great, as we get to play off each other a lot. I'm enjoying it enormously, and I seem to be doing only historical things for Big Finish – I was in *Fires of Vulcan* too [as Popidius Celsinius]." John, a more senior character actor, feels that "it's great fun to be playing a role that I would not be called upon to play were it visual! It's an opportunity for an actor to create a character using just their voice – irrespective of age."

The other characters effectively nominated themselves. "You just go to history and they're there," says Scott. "You have Richelieu, who is the original spin doctor – his big campaign is to unite France – while Louis likes his hunting but is no good as a politician."

A seventeenth century Parisian alleyway, yesterday. © M. Wyman

Michael Shallard plays the forceful Cardinal, and it's helped him to fulfil a long-held ambition: "At drama school I always wanted to appear in historical films like Richard Harris' *Cromwell*, but in 30 years I've never had that kind of part. So this is a nice consolation prize!" What kind of man is Richelieu? "I'd always conceived of him being a slimy character. But given the dialogue here, I think he's more of a fireball ..."

Meanwhile Buckingham, who in the movies is often the romantic hero (played here by Marcus Hutton, *The Curse of Fenric*'s Sergeant Leigh), really was an emissary to France at this time – and apparently had Queen Anne as his mistress. Scott and Wright have naturally forged their own story utilising historical bedrock, but who then is the villain of the piece?

"It's a 'shades of grey' thing," says Wright, acknowledging that all their characters are capable of being ruthless. According to Scott, "often, the historical events were more exciting than the stories of *The Three Musketeers*!" Wright points out that the story is linked to characters from *The Massacre*: Louis XIII being the grandson of Catherine de Medici.

Erimem's first adventure belied what might have been a 'pure' ancient historical with its sci-fi elements. Did Scott and Wright consider incorporating an alien plot twist here? "Yeah, we wanted Richelieu to be an agent of The Forge, and we thought that to finish Part Three, Nimrod bursting in would be really good," says Wright with a smirk, before Scott points out: "but his mobile phone wouldn't be working, would it ...?"

Mark Wyman

Time-Path Indicator

YOUR COMPLETE GUIDE TO THE COMING MONTHS IN *DOCTOR WHO*

NOVEMBER

Saturday 16

TV **Doctor Who: Frontios** by Christopher H Bidmead [Fifth Doctor, Tegan and Turlough] UK Gold

Sunday 17

TV **Doctor Who: Resurrection of the Daleks** by Eric Saward [Fifth Doctor, Tegan and Turlough] UK Gold

Monday 18

DVD **Doctor Who: Resurrection of the Daleks** by Eric Saward [Fifth Doctor, Tegan and Turlough] *BBC Video*

Saturday 23

TV **Doctor Who: Planet of Fire** by Peter Grimwade [Fifth Doctor, Turlough & Peri] UK Gold

Novella **Doctor Who: Foreign Devils** by Andrew Cartmel [Second Doctor, Jamie & Zoe] *Telos*

Sunday 24

TV **Doctor Who: The Caves of Androzani** by Robert Holmes [Fifth Doctor & Peri] UK Gold

Thursday 28

Audio Drama **Doctor Who: The Church and the Crown** by Cavan Scott and Mark Wright [Fifth Doctor, Peri & Erimem] *Big Finish*

DWM **The Complete Sixth Doctor** *Panini Comics* £3.99

DOCTOR WHO
SPECIAL EDITION
THE COMPLETE SIXTH DOCTOR
COLIN BAKER

Saturday 30

TV **Doctor Who: The Twin Dilemma** by Anthony Steven [Sixth Doctor & Peri] UK Gold

Audio Drama **Kaldor City: Hidden Persuaders** by Jim Smith & Fiona Moore *Magic Bullet Productions*

DECEMBER

Sunday 1

TV **Doctor Who: Attack of the Cybermen** by Paula Moore [Sixth Doctor & Peri] UK Gold

Saturday 7

TV **Doctor Who: Vengeance on Varos** by Philip Martin [Sixth Doctor & Peri] UK Gold

Sunday 8

TV **Doctor Who: The Mark of the Rani** by Pip & Jane Baker [Sixth Doctor & Peri] UK Gold

Thursday 12

Audio Drama **Doctor Who: Bang-Bang-a-Boom!** by Gareth Roberts & Clayton Hickman [Seventh Doctor & Mel] *Big Finish*

DOCTOR WHO
BANG-BANG-A-BOOM!

Soundtrack **Music from the Excelis Audio Adventures** *Big Finish* £9.99

DWM **Issue 325** *Panini Comics* £3.40

Saturday 14

TV **Doctor Who: The Two Doctors** by Robert Holmes [Sixth & Second Doctors, Peri & Jamie] UK Gold

Sunday 15

TV **Doctor Who: Timelash** [Sixth Doctor & Peri] UK Gold

Thursday 19

Audio Drama **Professor Bernice Summerfield and the Mirror Effect** by Stewart Sheargold *Big Finish* £9.99

TV **Doctor Who: Timelash** [Sixth Doctor & Peri] UK Gold

Saturday 21

TV **Doctor Who: Revelation of the Daleks** by Eric Saward [Sixth & Peri] UK Gold

December tbc

Book **Doctor Who: Short Trips – Zodiac** [short story collection] *Big Finish* £tbc

Book **Doctor Who: The Audio Scripts** *Big Finish* £tbc

Except where stated: BBC Books novels £5.99; BBC videos £12.99; BBC DVDs £19.99; BBC Radio Collection/Big Finish audios £13.99 [all double CD]. All prices quoted are RRP.

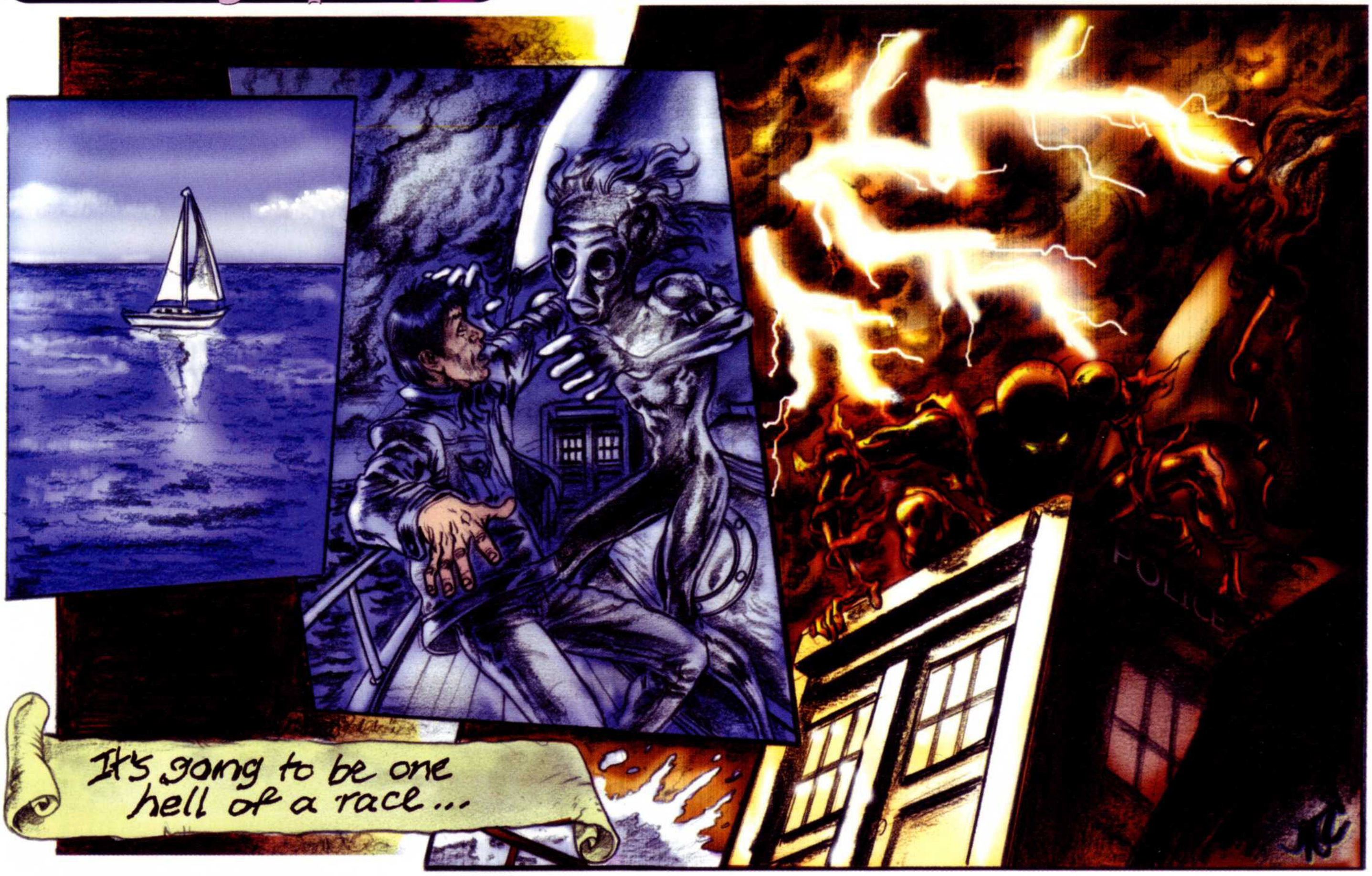
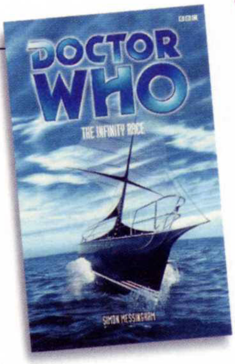

It's going to be one hell of a race ...
POLICE

ILLUSTRATION BY MIKE COLLINS

The Infinity Race

a novel by Simon Messingham



"There's an air of masochism about writing *Doctor Who* books," confesses Simon Messingham. "You spend ages trying to get the thing done, then, when it appears, you cringe at what you've messed up. When one more comes along, you think, "For God's sake, get it right!"

Range consultant Justin Richards has already spoken of the increased flexibility in the Eighth Doctor range at the moment. "I had a few proposals that wouldn't normally have worked but which I was able to kick off a mini-arc thingy to bring in," Richards reaffirms, "this one, up to a point, and David Bishop's and Nick Walters' forthcoming books ..."

Did Messingham therefore tailor his pitch to match this change in the background to the series? "No – it was a happy coincidence! I was battling with an idea of a *Doctor Who* involving a sporting event, and one that showed a direct transformation from one life form to another. Also, there was something about Sabbath that I really liked, and I knew I wanted to push him to the fore, guessing that other authors would keep him as a surprise and not use him directly."

In fitting in with Richards' 'mini-arc', did Messingham have to work in tandem with the other contributors? "I would be reluctant to allow anyone but an editor to pick over my story," states Messingham firmly. "I have kind people who read my early drafts, but they're always non-*Doctor Who* types because I want to write for as wide an audience as possible. I also don't want to join some cool global *Doctor Who* community, I am essentially a horrible selfish old person and wish my *Doctor Who* novels to reflect that! Justin sent me *Time Zero* – mainly to help me understand the mechanics of how to get from his book to mine – but there was no pressure to bend my story to conform. Consistency with the canon is really not high on my agenda anyway."

"I had Simon's original synopsis while I was working out *Time Zero*," adds Richards, "so getting the two to meld was relatively painless. Simon derived much amusement from changing round Sabbath's motivation and goals. Needless to say, Simon finished his book before I finished mine – so my ending ties into his start, rather than vice-versa!"

So what was it about this notion of 'alternate history' that inspired Messingham in the first place? "I liked the idea of history throwing out ripples into the future and the small alteration that resonates into a big alteration. I suppose *The Infinity Race* is more about the result of that than the cause. Anji becomes our way of interpreting the changes – she feels isolated and vulnerable, she believes she is adrift in a rudderless universe without any reference points. Unlike Fitz and the Doctor, she can't embrace the possibilities that brings and, like us, needs security.

"One of the things I have to do is try and really *like* the companions," Messingham continues, "not easy when you're doing, say, Sam Jones. I wanted Fitz to be a cross between Flashman and Bruce Campbell doing the DVD commentary for *The Evil Dead*! Once I got that, first person narrative seemed inevitable. Fitz is funny, gets beaten up a lot, and has bags of energy – just what I was after."

'It's an exciting, straightforward adventure story'

"The absolute aim of this book is that it should be the most straightforwardly entertaining and exciting adventure I can manage. A book you read in an afternoon and can't put down. *The Infinity Race* is better, I think, than my preceding books because I'm more experienced in getting humour and character across."

"As *Doctor Who*'s most indifferently received author," Messingham concludes with remarkable directness, "I strive to be *sui generis* within the genre – hiding in a little time backwater of my own, into which unwary travellers occasionally stumble ..." DAVID DARLINGTON

Published 4 November
Featuring The Eighth Doctor, Fitz and Anji
Enemies Sabbath, more prominently than usual ...
Setting The watery world of Selonart, the half-formed world of Demigest ...
You'll like this if you like ... *Enlightenment*, *The Greatest Show in the Galaxy*, *Festival of Death*, *Wacky Races*, *Titanic* ...
Watch out for A boat on the TARDIS console!

Foreign Devils

a novella by Andrew Cartmel

Published 23 November
Featuring The Second Doctor, Jamie and Zoe
Enemies An ancient Chinese astrologer
Setting England, winter 1900
You'll like this if you like ... the same author's *Winter For The Adept* and *The Wise, All-Consuming Fire*
Watch out for The careless loss of a companion or two ...

"I knew publisher David Howe from my stint as editor of *Starburst*," says former *Doctor Who* script editor Andrew Cartmel, "and when I heard that he was doing a series of novellas, that appealed greatly. I didn't fancy doing a full length novel, but there's something alluring about a novella. It's sufficiently short that you don't feel you're investing your entire life in writing it, yet sufficiently long that it has some stature."

Readers might be surprised at Cartmel's choice of regular characters – until his audio play *Winter For The Adept*, his name was more or less synonymous with the 'dark Seventh Doctor'. "Laziness is a virtue!" Cartmel insists. "So my first instinct is always to use the Seventh Doctor and Ace, because I know them so well, but the jokers at Big Finish threw a spanner into the works by asking for a story about the Davison Doctor. Here, my editor wanted Troughton. This was fine because, after Sylvester, I found Troughton's character the most appealing – kind of darkly playful, 'poking into dark nursery corners,' as Alan Moore put it. I met Patrick Troughton once and a very nice bloke he was, sitting on the filing cabinet in the *Doctor Who* office. Anyway, in the interests of verisimilitude, David insisted I watch some tapes. It wasn't too painful – I was rather taken with Zoe in her silver lamé catsuits, so they went into the book. What I should have done is watched Culloden to witness the savage depiction of that battle. It might have given me a handle on Jamie ..."

'Troughton was a sort of darkly playful Doctor'

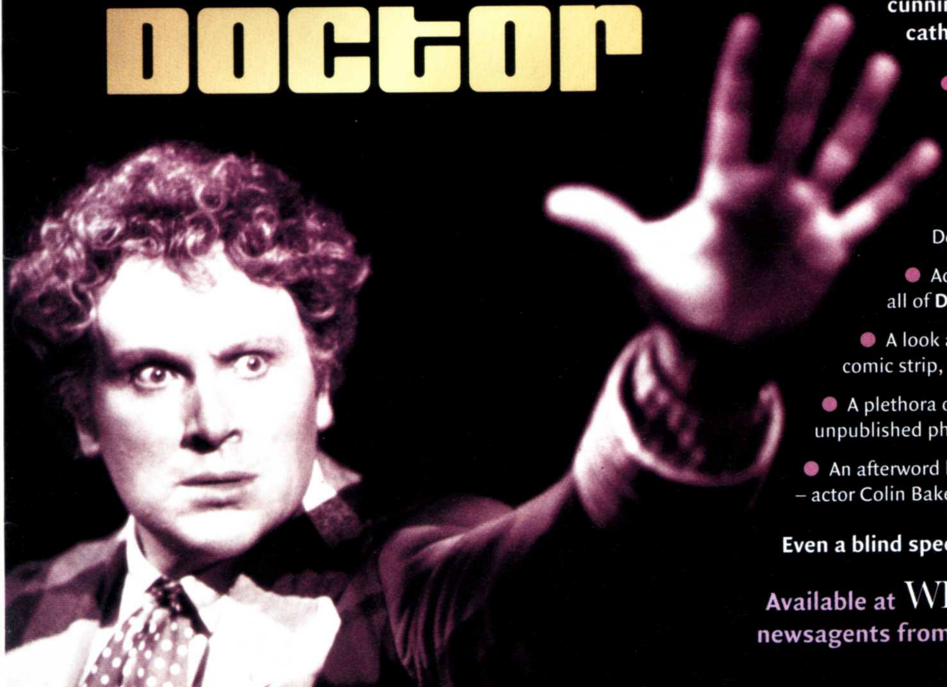
Such diligent, painstaking research can have its downside, of course. "David lent me his treasured tapes of the Troughton era and one night I decided I had to record this documentary about poltergeists. And of course, what was in the machine? One of David's sacred tapes. And of course I taped over it. I was stricken at what I'd done and I cravenly avoided telling him until I got the rest of my money!"

Putting erasure of treasured TV history to one side, it transpires that one of Cartmel's former colleagues in comics has become rather renowned of late. "**DWM**'s *Evening's Empire*, which is very good and worth searching out, had art by Richard Piers Rayner, who I believe was something like three years late delivering the artwork. He went on to draw the graphic novel of Max Allan Collins' *The Road to Perdition*, which recently became the Sam Mendes film. I saw a copy of the graphic novel and on the back it says something wry about it taking three or four years for Richard to deliver. I thought 'yup, that's our boy'!"

In developing *Foreign Devils*, Cartmel has borrowed another writer's creation, the Edwardian ghost detective Carnacki. "This novella gave me a chance to bring him, and his creator William Hope Hodgson, to a larger readership," Cartmel enthuses. "Hodgson was a wonderful writer who'd probably be as famous as Conan Doyle today, if his life hadn't been cut short by World War One. He had a vision of cosmic darkness that was unlike anyone else's – maybe he foresaw the trenches, and the bullet that was coming for him. Carnacki makes a special guest appearance in *Foreign Devils*. I hope he enjoyed the experience – it was a pleasure working with him."

Book readers who also keep up with the audio series may find some elements of *Foreign Devils* faintly familiar ... "The occultism in *Winter for the Adept* is similar to that in *Foreign Devils*," admits Cartmel, "but, then, writers sometimes repeat themselves because they're not sure that anyone was listening the first time. Anyway, I think I deserve a medal for not having the TARDIS turning up at a séance again.

"I've now written a stage thriller called *The Spider in the Cup* and people are welcome to check out whether this exhibits the same constellation of obsessions that rippled through my earlier work ..." DAVID DARLINGTON



THE COMPLETE SIXTH DOCTOR

"I am the Doctor ... whether you like it or not!"

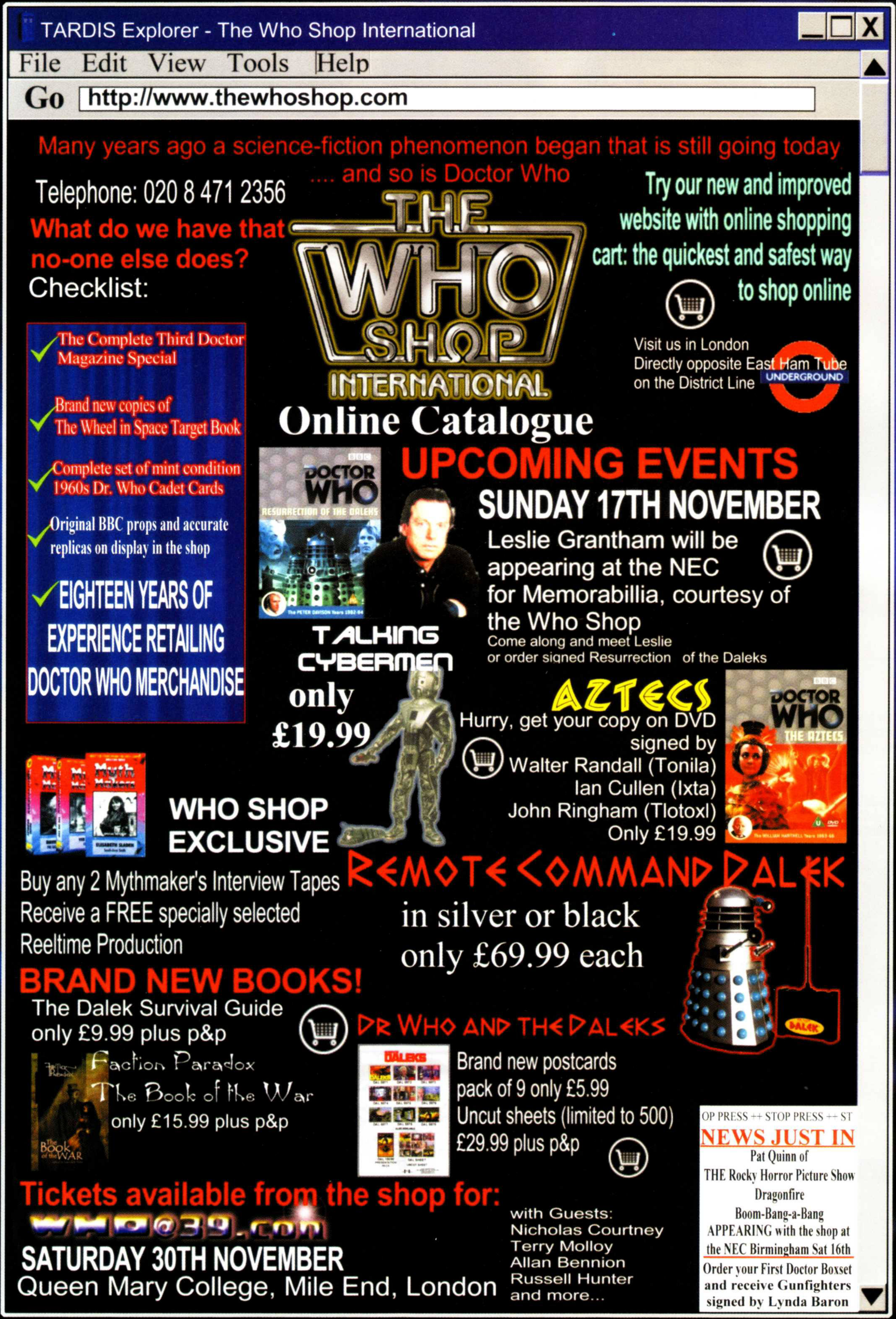
We look back at Colin Baker's tempestuous time in *Doctor Who* with a glossy, 68-page DWM Special Edition packed to the gills with everything you'll ever need to know about colourful coats, complaining companions, cunning chemists, cancellation controversies, and catharses (of spurious morality)!

- All-new features from Andrew Pixley, Philip MacDonald, Dave Owen, Matt Michael and Scott Gray, plus the cream of **DWM**'s contributors consider the highs and lows of the Sixth Doctor's BBC TV stories!
- Addenda and errata for all of **DWM**'s Sixth Doctor *Archives*!
- A look at the Sixth Doctor's novel, comic strip, radio and audio exploits!
- A plethora of rare and previously unpublished photographs!
- An afterword by the Sixth Doctor himself – actor Colin Baker!

Even a blind speelsnape can see that it's an essential purchase!

Available at WHSmith and all good newsagents from 28 November, priced £3.99!

Panini COMICS



TARDIS Explorer - The Who Shop International

File Edit View Tools Help
Go
X

http://www.thewhoshop.com

Many years ago a science-fiction phenomenon began that is still going today .... and so is Doctor Who

Telephone: 020 8 471 2356

What do we have that no-one else does?

Checklist:

- ✓ The Complete Third Doctor Magazine Special
- ✓ Brand new copies of The Wheel in Space Target Book
- ✓ Complete set of mint condition 1960s Dr. Who Cadet Cards
- ✓ Original BBC props and accurate replicas on display in the shop
- ✓ EIGHTEEN YEARS OF EXPERIENCE RETAILING DOCTOR WHO MERCHANDISE

THE WHO SHOP INTERNATIONAL

Online Catalogue

Try our new and improved website with online shopping cart: the quickest and safest way to shop online

Visit us in London
Directly opposite East Ham Tube
on the District Line

UNDERGROUND

UPCOMING EVENTS

SUNDAY 17TH NOVEMBER

Leslie Grantham will be appearing at the NEC for Memorabillia, courtesy of the Who Shop

Come along and meet Leslie or order signed Resurrection of the Daleks

BBC
DOCTOR WHO
RESURRECTION OF THE DALEKS
THE PETER DAVISON Years 1982-84

TALKING CYBERMEN

only £19.99

AZTECS

Hurry, get your copy on DVD signed by
Walter Randall (Tonila)
Ian Cullen (Ixta)
John Ringham (Tlotoxl)
Only £19.99

BBC
DOCTOR WHO
THE AZTECS
The WILLIAM HARTNELL Years 1963-66

Myth Makers
ELISABETH SLADEN

WHO SHOP EXCLUSIVE

Buy any 2 Mythmaker's Interview Tapes
Receive a FREE specially selected
Reeltime Production

REMOTE COMMAND DALEK

in silver or black
only £69.99 each

BRAND NEW BOOKS!

The Dalek Survival Guide
only £9.99 plus p&p

Faction Paradox
The Book of the War
only £15.99 plus p&p

The Book of the WAR

DR WHO AND THE DALEKS

Brand new postcards
pack of 9 only £5.99
Uncut sheets (limited to 500)
£29.99 plus p&p

OP PRESS ++ STOP PRESS ++ ST

NEWS JUST IN

Pat Quinn of
THE Rocky Horror Picture Show
Dragonfire
Boom-Bang-a-Bang
APPEARING with the shop at
the NEC Birmingham Sat 16th

Order your First Doctor Boxset
and receive Gunfighters
signed by Lynda Baron

Tickets available from the shop for:

WHO@39.com

SATURDAY 30TH NOVEMBER

Queen Mary College, Mile End, London

with Guests:
Nicholas Courtney
Terry Molloy
Allan Bennion
Russell Hunter
and more...

Gallifrey Guardian

THE RUMOUR MILL AUF WIEDERSEHEN, DOC?

Spall or nothing?

Rumours of a new series continue to circulate, the latest concerning Timothy Spall, star of *Auf Wiedersehen Pet*, *Shooting the Past* and Mike Leigh films *Secrets & Lies*, *Topsy Turvy* and the recent *All or Nothing*.

UK gossip website *Popbitch* posted the following on Tuesday 15 October: "I suppose you all know that Tim Spall is in final talks to be the new Doctor Who? New TV movie scheduled 8.00pm BBC 1 on 23 Nov 2003, script ready-ish, pre-prod designs done, Elstree booked for July 03, CGI being farmed, but production in-house."

Spall's agents gave a flat denial when we contacted them, and a source at BBC Drama Commissioning told **DWM**: "*Doctor Who* has not been re-commissioned. Never believe the rumours! It's true that it is being considered, but at the moment the rights are still tied up in a couple of different ways. When and if it moves forward an announcement will be made."

Not Doctor Who (#3,456): Timothy Spall.

AUDIO MORE BIG FINISH CASTING – GOODIE!

Sonic Boom!

Big Finish have announced an all-star cast for their Christmas offering, *Bang-Bang-a-Boom!*, written by *The One Doctor*'s Gareth Roberts and Clay Hickman.

The play stars Sylvester McCoy and Bonnie Langford in a murder-mystery set aboard a space station which is playing host to the Intergalactic Song Contest.

Medical officer Eleanor Harcourt is played by Sabina Franklyn, best remembered for her roles in the sitcoms *Full House* and *Keep It In The Family*, while Professor Fassbinder is portrayed by Graeme Garden, one of the legendary *Goodies* and star of irreverent Radio 4 quiz show, *I'm Sorry I Haven't A Clue*. The part of Queen Angvia has gone to Patricia Quinn, forever associated with *The Rocky Horror Picture Show*, but familiar to *Who* fans as Belazs in 1987's *Dragonfire*. Finally, Nickolas Grace, *Robin of Sherwood*'s villainous Sheriff of Nottingham, portrays Mr Loozly. *Bang-Bang-a-Boom!* is released on 12 December.

The first Big Finish offering of the anniversary year is January's Sixth Doctor release *Jubilee*, a very unconventional Dalek story by Robert Shearman. It sees the return of *Who* veteran Martin Jarvis as Rochester, alongside his wife Rosalind Ayres as Miriam.

Further details are now available on Big Finish's November 2003 release, featuring the return of Iris Wildthyme. Colin Baker and Katy Manning will team up in a story by Steve Cole and Paul Magrs, which currently carries the working title *The Wormery*.

COMICS THE DOC'S DAUGHER BRANCHES OUT!

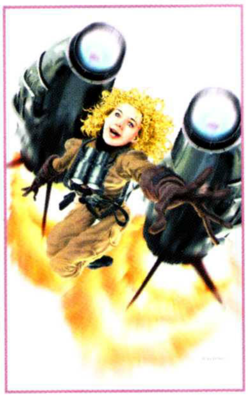
More from Miranda

Comeuppance Comics have announced a new comic book presentation written by *Doctor Who* author Lance Parkin and illustrated by BBCi's *Dying Days* artist Allan Bednar.

Based around the Doctor's daughter from Parkin's BBC Books novel *Father Time*, *Miranda* is a six part, 24-page, bi-monthly publication with a full colour cover.

In the most recent **DWM** poll, Parkin's *Father Time* won Best Eighth Doctor Novel, while Miranda was named Best Supporting Character. According to the project's press release, "the comic details the life of Miranda – a teenage girl from the 1980s who discovers she is Empress of the Universe, Commander-In-Chief of the Galactic Fleets, Custodian of the Artefacts, Mistress of the Four Keys, Head of the Galactic Bank and Ruler of the Known and Unknown Suns and Planets. Not bad for a girl with no GCSEs!"

The tentative launch date for the first issue is November 2002 and the comic should retail at around £2 an issue. An online teaser can be seen at *www.comeuppancecomics.co.uk*



Outside the Spaceship

compiled by Dominic May

Tom is ZeeBadee A star-studded voice cast has been assembled for a CGI big screen version of *The Magic Roundabout*. *Comic Relief* Doctor **Jim Broadbent** will be Brian the Snail, alongside Robbie Williams as Dougal and Kylie Minogue as Florence, while **Tom Baker** has been cast as a new character, ZeeBadee, who will cross swords with Richard O'Brien's Zebedee. Expect the film sometime during 2004.

The Two Williams **William Russell** meets William Shakespeare as the former Ian Chesterton is on tour with *Paradise Towers*' **Richard Briers** in *The Tempest* until the end of November. Venues include the Yvonne Arnaud Theatre, Guildford (w/c 4 November), Theatre Royal, Nottingham (w/c 11) and Theatre Royal Norwich (w/c 18).

Ware Quits! Former *Doctor Who* fight arranger **Derek Ware** has resigned from his teaching position at the ArtsEd drama school, claiming curriculum changes make it too hard to teach students in a safe environment.

More Sax Appeal The TV Movie's **Geoffrey Sax** was the director of BBC2's controversial lesbian drama *Tipping the Velvet* and is currently helming ITV drama *Margery and Gladys*, which has been written by *Meglos* duo **John Flanagan** and **Andrew McCulloch**.

Obituary Jamaican-born broadcaster **Dwight Whylie**, BBC Radio's first black announcer, and heard as himself in Episode 4 of *The War Machines*, died on 15 September aged 66. **Harry Bradley**, a trainee lighting director on the first episode of *Doctor Who* and Technical Manager on *Pyramids of Mars*, died on 12 September aged 64.

A shock for Janet?

At a signing at Tenth Planet on 29 September, Janet Fielding suggested that she would soon be recording a DVD commentary for *Earthshock*, which she said would be released at some point during 2003. Fielding also mentioned that, according to her information, it was hoped that Peter Davison, Sarah Sutton and Matthew Waterhouse would also be present for the commentary. However no official confirmation of *Earthshock*'s release has been forthcoming from BBC Worldwide.

Tiny Tom

Product Enterprise have revealed the prototype of their Talking Tom Baker figure. The model on which the 12 inch figure will be based made its début at a signing session at London's Stamp and Collectors Centre. Sporting the Fourth Doctor's burgundy Season Eighteen costume, the model will come with its own mini sonic screwdriver.

Bookings for 2003

BBC Books have announced another new title for 2003. July sees the release of *The Colony of Lies*, a Second Doctor adventure featuring Jamie and Zoe, penned by the author of *Escape Velocity*, Colin Brake. *The Colony of Lies* is described by range editor Justin Richards as "a kickarse Western in space!"

Aiming to celebrate the show's 40th anniversary in style, BBC Books unveil *Doctor Who: An Adventure in Space and Time* in November. A glossy, large-format hardback, this ambitious title aims to encompass the history of the whole series including, says Richards, "episode-by-episode synopses, in-depth character studies, descriptions of the planets, technology and aliens, plus information about the Doctor, his companions and the TARDIS!" A price has yet to be confirmed.

BBCi nurtures *Nature*

Now showing on a computer screen near you are the opening chapters of Paul Cornells *Human Nature*, the second of BBCi's *Doctor Who* e-books. Running until Christmas, the presentation includes authors' notes from Cornell, the original **DWM** *Prelude* to the novel and brand-new colour illustrations. To view, visit *www.bbc.co.uk/cult/doctorwho*

Return to Oz

The Doctor Who Club of Australia will be holding their sixth convention, 'Whovention: 2003', from Friday 4 to Sunday 6 April 2003 in Sydney. The event will feature at least two *Doctor Who* actors, the first announced guest being Wendy Padbury. For more info, see their website *www.dwca.org.au/whovention* or write to Whovention PO Box 148 Gladesville NSW 2111 Australia.

Definitions in time

The new Oxford Shorter English Dictionary is to include the word TARDIS. The word previously appeared in the much larger version, but this is the first mainstream book to include it. Some of the other words to be included in the Oxford Shorter English Dictionary, due to their common use in the vernacular, are Jedi, Klingon, Dilithium and Warp Drive – whatever *they* all mean ...

GALAXY FOUR

Official Doctor Who Merchandise Suppliers

493 GLOSSOP ROAD, SHEFFIELD, S10 2QE, UK

Tel: 0114 2684976 email: doctorwho@galaxy4.co.uk

web: www.galaxy4.co.uk

ORDER NOW FOR CHRISTMAS

12" tall Available in silver or black

RADIO CONTROL DALEK
Rotating head & voice commands
£69.99 & £5.00 p&p

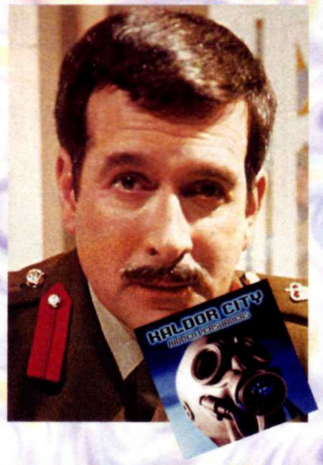
Death Comes To Time
£16.99 & 80p p&p
The Savages £13.99 & 70p p&p
Enemy Of The World
The Smugglers
The Faceless Ones
£13.99 & 70p p&p each CD
The Dalek Masterplan
£29.99 & £1.00 p&p

Coming Jan 2003
The Mutants
Pre-order now
for
Post Free!

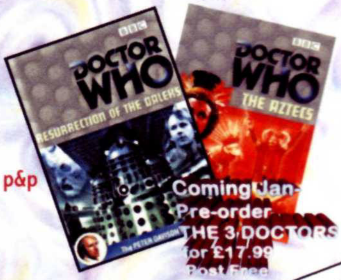
BBC VIDEOS
1st Dr Box Set £29.99 & £4.50 p&p
The Invisible Enemy
Creature From The Pit
Ambassadors Of Death
Underworld
£12.99 & £1.25 p&p ea.

MEET NICHOLAS COURTNEY

SIGNING AT THE GALAXY FOUR SHOP



Nicholas Courtney will be signing Kaldor City 3 and his new autobiography CD 'A Soldier In Time'.
SATURDAY 7th DECEMBER
From 1pm to 4pm



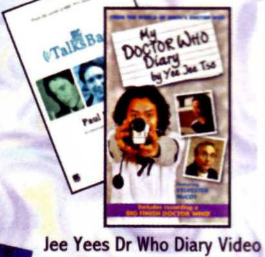
Coming Jan-
Pre-order
THE 3 DOCTORS
for £17.99
Post Free

BBC DVDs
Resurrection Of The Daleks
The Aztecs
Carnival Of Monsters
The Ark In Space
Tomb Of The Cybermen
£19.99 & 70p p&p ea DVD

TALKING CYBERMAN
8.5" figures with gun and Cybermat
1) Cyber Warrior 2) Cyber Leader
£19.99 & £2.50 p&p

Save £2.50! order both Cybermen for £42.48

Sarah Jane Smith CDs
1: Comeback 2: Tao Connection
3: A Test Of Nerve 4: Ghost Town
5: Mirror,Signal, Manoeuvre £9.99 & 70p ea



Jee Yees Dr Who Diary Video
£12.99 & £1.25 p&p
Paul McGann Interview DVD
£15.99 & 70p p&p
Myth Makers Andrew Cartmel
£12.99 & £12.99 p&p

Ultimate Dalek
Survival Guide Book
£9.99 & £1.00 p&p

NEW BBV DVD's
The Airzone Solution
The Doctors (re-mastered)
both with deleted scenes,
making of.. and new footage
£15.99 & 70p p&p each

TALKING DALEKS
1) Gold 2) Grey 3) Black 4) Silver
£24.99 & £2.50 p&p each

NOW IN STOCK!

The Rapture, The Sandman
Church & The Crown
Bang-Bang-A-Boom (Dec)*
£13.99 & 70p p&p each
Bernice Summerfield In Dance
Of The Dead £9.99 & 70p p&p
Music From The 5th Doctor Audios
£9.99 & 70p p&p

Faction Paradox:
The Book Of The War
softcover £15.99
signed hardcover £24.99
& £2.50 p&p each book
A Life Of Surprises (signed)
Hardcover £14.99 & £1 p&p

Doctor Who Movies
Postcard Set
9 photo cards of
images from the 2 Dalek
Films £4.99 & 70p p&p

KEY TO TIME DVD BOX SET
6 DVDs, 6 stories, USA import in
Region 1 format only
SPECIAL IMPORT PRICE
£99.99 & £4.50 p&p

2003 Calendar
£9.99 & 70p p&p

NOVELLAS
Foreign Devils, Ghost Ship
Standard hardcover
£9.99 & £1.50 p&p
Deluxe signed hardcover
£24.99 & £1.50 p&p

Evil Of The Daleks
Remembrance (imperial)
Day Of The Daleks
Remembrance (renegade)
£14.99 & £1.00 p&p each set

Save £3.00! order all 4 sets for £60.96

NEW DRAMA CDs (70p p&p each)
Kaldor City 3 (SIGNED) £10.99
Rutans: In2Minds £8.99
Quality Of Mercy £8.99

ORDERING INFORMATION:

All items in stock despatched within 24 hours of receiving your order. We won't charge any extra p&p to send items seperately. Credit/ Debit card orders are not charged until items ordered are available. List items required and send your delivery details with payment by cheque or uncrossed postal order (made payable to Galaxy 4) Alternatively you can pay with your Visa, MasterCard, Switch, Solo, or Amex. We accept orders by post, phone or e-mail. Our shop and mail order service is open 10am-5pm Mon-Sat. Send an A5 S.A.E for our catalogue (or with any postal enquiry) International customers send 3 IRC's. All p&p rates quoted are UK only - International airmail shipping is charged at cost. We can only accept orders totalling £9.99 or above (excluding p&p)

Timelines

Send your letters to Timelines, DWM, Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ or e-mail us at dwm@panini.co.uk (marked 'Timelines' in the subject line)

Six of the best

I picked up a copy of **DWM** 321 principally to read the Colin Baker interview. It is the first issue I've read for a good number of years I should think.

Colin always seemed to me to be woefully underrated by fandom back in the 1980s and it's nice to know that he is enjoying a rennaissance of popularity now. If other actors had to endure the amount of constant sniping that Colin did it would have been perfectly understandable for him to completely turn his back on fandom, but to his credit he didn't and it has taken the Big Finish audios to really make fandom at large sit up and take notice of the Sixth Doctor. He can at last hold his head up high and know that he merits a place alongside the other poll winners over the years – a fine example of a lead actor who has cared about the show beyond the call of duty.

With all the rumoured activity surrounding the 40th anniversary you can be sure that I will be buying **DWM** a little more regularly from now on.

Keep up the good work.

ROB COPE
STOKE ON TRENT

I've just finished reading the second part of the Colin Baker interview. I've got to say that it's about time that he is getting the recognition he deserves by the fans of the show.

Last year I had the privilege of meeting him while on a holiday from the States. He was very gracious and stayed much longer than the hour he was scheduled. For my money he was the perfect Doctor.

MATTHEW C PARKER
VIA E-MAIL

Daily planet

From the *Daily Mail* (8 October): "Astronomers have discovered a 'tenth planet", in the biggest find in our solar system for 72 years. The planet has been named 'Quaoar' (prn: *kwah-o-ar*) after a Native American legend from Southern California, where the discovery was made by Michael Brown and his colleague Chadwick Trujillo.'

Am I the only one to think it a shame they obviously aren't *Doctor Who* fans? 'Mondas' would be a far better name (than something that sounds like an attempt to spell Sid James' reaction to 'totty' in one of the *Carry On* films).

Am I also alone in thinking that Big Finish or BBC Books have just got to use a great name like 'Chadwick Trujillo' in one of their future releases?

MARK SAUNDERS
VIA E-MAIL

For the most part Big Finish have made an excellent job of providing a regular fix of quality *Who* audio, to the point that I have often found myself counting the days to the next release. *Spare Parts* was a case in point, and it certainly lived up to my expectations and I'm wondering if this is a factor in my huge disappointment at the following two releases. *...ish* is the first BF production that had me fighting to stop myself pressing the eject button. The whole thing had an air of smugness about it, and looked in serious danger of disappearing up its own backside.

Then came *The Rapture*. When I first read the words 'Ace' and 'Ibiza' in the same sentence my blood ran cold – surely a combination born from a cheese-induced nightmare. If this is BF trying to bring a modern feel to *Doctor Who*, I believe it failed. When you combine a dodgy premise with a weak script and poor production values the result can only be a disappointment. Not to mention Tony Blackburn ...

I await their next offering, not with excitement but trepidation. I can only hope they've dumped the gimmickry and gone back to what they do best: Exciting, traditional *Doctor Who* adventures like those of the TV series that inspired them. Fingers crossed ...

JOHN BUTLER
VIA E-MAIL

Fashion victim?

Peter Davison: the backlash! I read it in **DWM** first! 1. Colin Baker mentions Peter being standoffish 2. Gary Gillatt in *The Complete Fifth Doctor* complains that Peter's Big Finish plays aren't up to much. 3. Roberto Prestoni's letter, [**DWM** 322] mentions Mr Davison "disappearing up his own arse". Trends and fashions in *Who* fandom have always fascinated me, and I wondered when it would be Peter's turn to go under the knife ... Keep up the good work!

CHRIS WINWOOD
VIA E-MAIL

Next month: Loyhargil – the new black?

Next Issue: The Umpire Strikes Back? ©BBC

Not-so-Civil War

If Andrew Key is on the side of the Cavaliers, then I, for one, am definitely on the side of the Roundheads [*Timelines*, **DWM** 322]. The crux of his argument is that we should love every single bit of *Doctor Who*, regardless of how bad or embarassing. I presume that whenever *Before They Were Famous* or *Parkinson* shows a particularly bad clip of *Snakedance* or *Warriors of the Deep*, Mr Key is sat there, rubbing his hands, saying "Another excellent *Who* clip!".

I love *Doctor Who* and always will, but I still realise that a few stories are well below par. 'Fans' (Mr Key's quotes, not mine) like Mr Key, blindly adoring the dross as well as the cream, are doing as much harm, if not more, than those who hold a more realistic view.

ANDREW GREEN
VIA E-MAIL

Hooray, I'm a Roundhead! If Andrew Key wants to be a Cavalier that's fine by me because I get to win! Historically the Cavaliers (irresponsible strutting fops) went to war in favour of something deeply unpopular and stupid – though not as unpopular or stupid as *Death Comes to Time* – and they lost! Andrew might hope for a Restoration a few years down the line but it won't last. We'll soon be invaded and colonised by Dutch *Star Trek* fans.

Who'll be laughing then?!

KATE HALPRIN
VIA E-MAIL

And, as if on cue ...

For a long time we've gotten used to *Doctor Who* books, websites, etc, proudly proclaiming (and quite rightly too) that *Who* is the longest-running science fiction television series.

However the days of being able to boast this are numbered! *Doctor Who* has 26 seasons plus a 90-minute TV Movie (and, if you want to be picky, a 90-minute anniversary special). As of four episodes into season 3 of *Enterprise*, *Star Trek* will be equal with *Who* for longest-running science fiction series – an episode later, and the Trekkies will be able to lord it over all us poor Whovians!

We will have to change *Doctor Who*'s appellation to " longest-running British science fiction TV series" or perhaps "longest-running non-American science fiction TV series" or maybe "longest-running science fiction TV, audio and book series". Is there any way to prevent this imminent disaster? Hundreds of web pages will need to be updated! Books will have to be rewritten! The very fate of British television hangs in the balance!!

ALDEN BATES
NEW ZEALAND

We also heard from

Baysan Tulu ("Happy 23rd Anniversary **DWM** 1979-2002! Keep up the good work!"); **Jono Drefus** ("I find myself compelled to refute *Space-Time Telegraph*'s headline 'Disaster for books and audios as final continuity gap filled'. The recent *Real Time*, and the myriad continuity errors therein, has provided scope for at least three Big Finish audio dramas to explain them all away"); **Will Hadcroft** ("Just watched *Nightmare of Eden*. Rubbish effects. Dodgy acting. Baker and Ward on form. Some brilliant ideas from Bob. Loved every minute!"); and many more ...

NEXT ISSUE

Guessing game?

Turning his attention to the Third and Fourth Doctors, Gareth Roberts continues his search for the man behind the myth in the second part of *Guess Who?*

Rescue me

Andrew Pixley goes undercover in our *Archive* of *The Rescue* to unmask the identity of a cold-blooded killer. What had Sandy the Sand Beast ever done to Barbara anyway ...?

Life after death?

Colin Baker takes us through the post-*Who* blues, his *Ultimate Adventure* adventures, and his recent renaissance in the fifth and final part of this interview!

Poll position

It's that time again when we ask you to sit in judgment over last year's *Doctor Who* offerings in 2002's DWM Readers' Poll!

Plus

Bumper, festive-sized helpings of *Timelines* and *The DWM Review*! Teenage girls in bikinis in Part Three of *Oblivion*! The Time Team (not in bikinis, thankfully) meet the malevolent Master! The triumphant return of *The Fanzine Trap*! And a vertitable stocking full of the usual goodies. Ho ho ho!

DWM 325
on sale
16 Deember at
WHSmith
and all good
newsagents

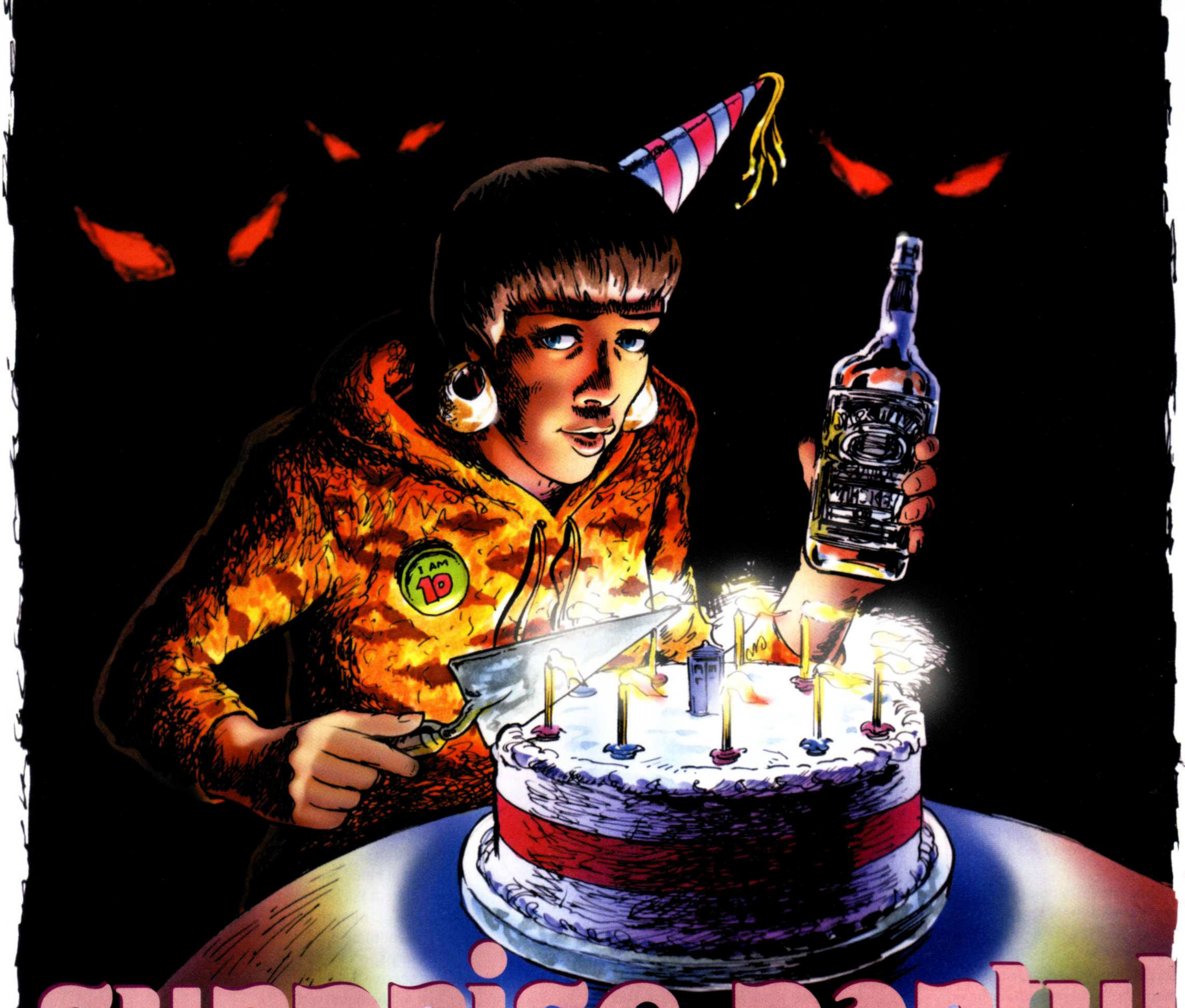


ILLUSTRATION: LEE SULLIVAN

surprise party!

EVERYONE'S FAVOURITE INTERGALACTIC ARCHAELOLOGIST TURNS TEN THIS YEAR, SO DAVID BAILEY DIGS AROUND IN HER PAST TO FIND OUT HOW A RELIC FROM THE *NEW ADVENTURES* IS STILL GOING STRONG ...

When archaeologist and self-proclaimed professor Bernice Surprise Summerfield first rolled into town in Paul Cornell's *New Adventure, Love and War*, no one could have guessed that, ten years later, she would have a string of solo novels and audio plays under her belt. No other *Doctor Who* companion has managed such solo success, despite a number of valiant efforts. Since her time at the Doctor's side in Virgin Publishing's series of original novels, Bernice has gone on to be the star of her own continuing saga – firstly taking up the mantle of the *New Adventures* when Virgin lost the *Doctor Who* books licence, and more recently in a series of novels and audios from Big Finish. Not bad for someone who's often too drunk to even roll out of bed ...

She started, of course, as the first companion created specifically for the Virgin novels, and accompanied the Doctor on and off (eventually leaving him to marry the roguish Jason Kane) right through to the loss of the books licence to the BBC. Then, transplanted to her new home on Dellah and given the job of Professor of Archaeology at St Oscar's University, she continued through a further 23 novels for the company. These were based in the highly detailed universe that had developed throughout the *New Adventures*, but even when Dellah was finally destroyed in the novels, all was not lost.

Big Finish Productions got an agreement from Benny's creator Paul Cornell that they could continue her adventures and, with a few creative nips and tucks, Bernice ended up on the art-gallery-library-science-museum melange of the Braxiatel Collection, hanging around with Collection sponsor Irving Braxiatel, her long-suffering cat Wolsey, alien navvy Adrian Wall, and her new son, Peter.

Lisa Bowerman: Benny's 'avatar' it says here ... © BIG FINISH

It's an extraordinary journey to have taken, but, from the off, it was clear that Bernice was something a little out of the ordinary. If the first seven *New Adventures* assured Virgin that they were onto a winner, Bernice's arrival in *Love and War* marked the moment where the editorial team felt confident enough to really strike out.

"It felt like we were the ones making new *Doctor Who*," explains author Paul Cornell. "There simply wasn't as much *Doctor Who* around then as there is now, so when Bernice arrived, it really felt like 'Creating The New Companion'." Cornell's excitement was matched at the time by the readership's love of the books, and it was here that everything really came together for the Virgin *New Adventures*.

"I think Benny had a huge amount to do with the series' success," explains former *New Adventures* editor Rebecca Levene. "It was almost as if the books were in black and white before she arrived – peopled by characters who worked fine on screen, but simply had too few dimensions for the page. Then with Bernice it all suddenly sprang into vivid colour."

When it was decided to introduce a new companion, the *New Adventures* authors were asked to come up with characters in their books who could potentially take on the role. "We were told to create somebody who was more of an equal to the Doctor, rather than be a student, like Ace was," explains Cornell. "Somebody who would bounce things back to him, and somebody who could criticise him. Thus, somebody older was implicit, I think."

When it came to coming up with his own 'auditionee', Cornell had a handful of strong influences. "I was in the midst of my adoration for Emma Thompson at the time," he says, "so she was always going to be in the frame – particularly her role as Kate Lemmon in the movie *The Tall Guy*. There was an element of Beatrice in *Much Ado About Nothing*, and a bit of Bernice Norman, a girl I knew at school.

"She was one of the great characters of my youth, an extraordinary individualist who stood up for a set of moral principles which most of us other pupils simply didn't have. I worshipped her from afar."

From these roots, Cornell created a short character breakdown for other writers to work from. It was only this, along with the first few chapters of *Love and War*, that Gareth Roberts had to work from when he came to write his début New Adventure, *The Highest Science*. "And when I first saw the name," he admits, "I thought she was going to be like the singer Bertice Reading – a huge black woman!" But from these somewhat confused beginnings, Roberts soon latched onto Bernice. "I fell in love!" he sighs.

THE NEW
Doctor WHO
ADVENTURES
LOVE AND WAR
PAUL CORNELL
THE NEW ADVENTURES
NA
OH NO IT ISN'T!
PAUL CORNELL

Roberts was the first author to really handle the character as a companion. Although Ben Aaronovitch's *Transit* had followed *Love and War*, in it Bernice had spent the vast majority of her time possessed by an alien intelligence (as common a complaint as a mild sniffle for characters in the *New Adventures*), and so it was left to Roberts to really demonstrate how she could work alongside the Doctor. "I think it always serves the Doctor really well to have a brainy friend, because it makes him look even cleverer," he says. "Right from the start, Bernice had a certain way of speaking, a certain sort of humour. Also, she was very different from Ace, so it gave you an opportunity to show another side to the Doctor; they could work together as a different kind of team. He could be more honest with her, and share a lot more, because he was a sort of tutor to Ace, and Bernice was already a grown-up. It was exciting to be in at the start of something new."

So what was it about Bernice that was – and remains – so special? Talking to writers who have dealt with her, one facet of her personality is a clear favourite: the wit which gives her such a unique voice.

Roberts describes her as "the kind of person who would say something flippant even at the time of most danger, who wouldn't quite react to anything in the normal way." Jac Rayner, the writer of Big Finish's audio adaptations of the *New Adventures*, adds, "She has a distinctive voice, which I love, and which is fun to write. She can come out with witty putdowns instantly, which is very gratifying."

Levene puts her finger on it: "Bernice epitomises *l'esprit d'escalier*," she explains, "that feeling you have two minutes after the big argument with your boss or partner, when you realise exactly what you *should* have said to shut them up and guarantee the last word! She always comes up with the pithy put-down that the rest of us only think of after we've left the room. And there's nothing more fun to write than a character who's as witty as you wish you were!"

'bernice is the champion of normal, everyday life'

In particular, Bernice was never worried about letting the Doctor know precisely what she thought of his mad schemes, endearing her no end to a readership that otherwise might have remained alienated by the books' ever-more alien Doctor.

"She's a normal person," Cornell asserts, "in an abnormal universe. I'd like to think that she says the kind of things, and comes up with the kind of solutions, that we would think of as the automatic first choice. They just might not instantly occur to a master manipulator like the Seventh Doctor. 'Why don't we just give them what they want and walk away?'

"Other Doctors stood up for ordinary values," he continues. "Tom Baker was always keen to enjoy his tea and scones, and Davison just wanted a quiet life. When you've got the Seventh Doctor on his 'mission', then you need somebody with him who hasn't got a mission and who wants to stand up for the little things. Someone who wants to know why we should all put our lives at risk when we could just be living a normal life. She's the champion of normal life."

In a series of books that was becoming increasingly populated by metaphysical Evils from the Dawn of Time, this was a breath of fresh air – not to mention a desperately needed anchor for the readers.

"The way the *New Adventures* were at that time, having the champion of normal life in the middle of it was a really good idea. It gave an entry point for the readers into what was going on."

So, Bernice is just an ordinary girl ... so why does this ordinary girl have such extraordinary adventures? It's reasonably fair to say that Bernice rarely seeks out trouble. "In the new short story collection, *A Life of Surprises*," Cornell explains, "there are a lot of stories where things happen *to* her, she often trips her way into things. She's the bit of the Doctor that went missing; the English amateur adventurer .

"She's that side of Tom that wants to go on holiday in *The Androids of Tara*; he can't put up with having a mission for too long. She's the one who, these days, has that bit of Doctorishness inside her; she just wants to have fun."

If anything qualifies Bernice's attitude to the odd things the universe throws at her, it's a weary shrug of the shoulders and a set of the jaw to just get it dealt with and out of the way. "She's a cynic," states Cornell. "She's a romantic who's been battered about a bit. She's just waiting for everything to be lovely again, but it never quite seems to get there. That's where her humour comes from: a kind of sighing acceptance that that's the way the world is.

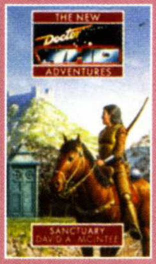
This outlook stretches right back to her first meeting with the Doctor, as Cornell explains. "In many ways, the Doctor is one of these big things that come along to upset her world," he says. "And unlike most companions – where he then invades, overtakes and *becomes* that world – he never quite ceases to be something that is upsetting her world. And although she misses him terribly at the moment – *A Life of Surprises* is almost about her trying to find him, trying to find things that stand in for him and trying to *be* him – we're always aware that she's got a life; the Doctor is

the best of benny

LOST TOUCH WITH BERNICE SINCE HER DAYS AT THE DOCTOR'S SIDE? OR IS THIS ALL NEW TO YOU? WELL, YOU COULD DO WORSE THAN CHECK THESE OUT ...

sanctuary

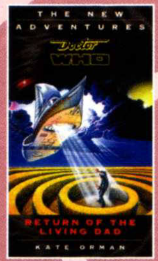
by David A McIntee (Virgin Doctor Who New Adventure)



In 13th Century France, the Doctor gets embroiled in a series of murders perpetrated by a corrupt member of the Inquisition. Benny, meanwhile, meets Guy de Carnac, an outlaw branded a traitor by the Church. In the most convincingly romantic plotline of the *New Adventures*, Bernice falls for Guy and is devastated when he loses his life protecting her from a vicious Church attack. The ending will tear your heart to pieces ...

return of the living dad

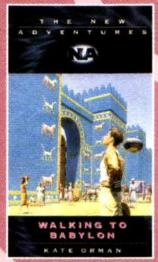
by Kate Orman (Virgin Doctor Who New Adventure)



Even before Peter came along, Benny had a chequered family life. Her mother was killed in a Dalek attack, and her father, Isaac, never returned from the front lines in the same war. In this book, we discover that Isaac's ship was pulled through a wormhole to crash-land on Earth in 1963. What follows is a story of alien repatriation and military manipulation, during which Bernice has to come to terms with her dad's less-than-squeaky-clean nature.

walking to babylon

by Kate Orman (Virgin New Adventure)



Bernice visits the People – a hugely advanced alien race – and discovers that a time travel experiment threatens to start a war which could wipe them out. To stop it, she must travel back to ancient Babylon and stop the interference. A wonderful example of the huge universe Benny's own series inherited from the *Doctor Who* books.

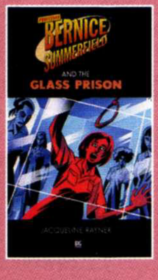
just war

by Lance Parkin. Adapted by Jac Rayner (Big Finish audio)

Bernice is stranded on the Nazi-occupied Channel Islands during WWII and soon discovers that history has gone wrong: the Germans are building a weapon which could win them the war. Alone and terrified, Bernice has to put things right before history unwinds – but those who don't co-operate with the Nazis meet a horrible death ...

the glass prison

by Jacqueline Rayner (Big Finish novel)



Bernice is pregnant. Of course, there are birth complications – not least the fact that Benny has been imprisoned for being a spy. Inside the prison, a cult has developed which believes that Bernice's baby is some sort of Chosen One and, even if she escapes, they're not going to let her take it away. A great example of Bernice's unique 'voice', and the most moving thing Big Finish have done with the character.

being benny

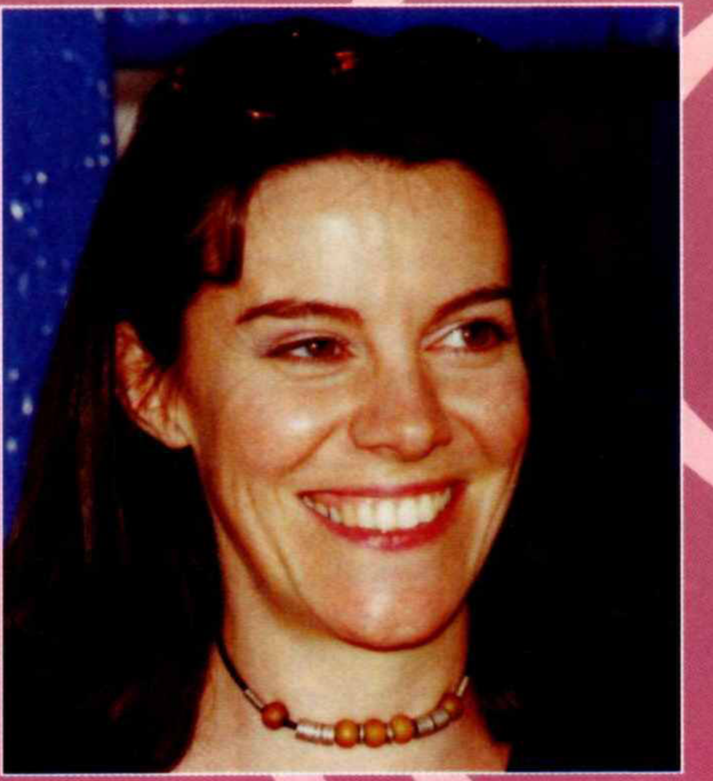
One thing everyone agrees on is that actress Lisa Bowerman – previously known to *Doctor Who* fans as Cheetah Person Kara in the 1989 story *Survival* – makes for the perfect Bernice.

"The Benny in the five adaptations I did was, in many ways, five different characters," says Jac Rayner. "Almost identical characters – and no disrespect to the authors concerned, because it's impossible for two people to write a character in exactly the same way – but with Lisa, she became one person."

Gary Russell is equally dogmatic: "I seriously don't believe we'd have got beyond our first two releases if not for Lisa Bowerman – she *is* Benny in so many ways; she has the wisdom, the maturity and the in-yer-face-ness in real life that Benny has in the audios."

Even creator Paul Cornell is full of praise. "There was the voice of the character from the books, and the voice of Lisa Bowerman. I just can't separate the voices in my head now."

An obvious case of perfect casting, it seems. But what does Lisa herself have to say on the matter ...



How were you first approached about the role?
I'll do a potted history. Ages ago – I can't even remember how long ago it was – I did a video called *I Was a Doctor Who Monster*, which Keith Barnfather had made. The guy who was interviewing me was Gary Russell – now I didn't know him at the time. Some time after that, Mike Tucker, who I'd got to know when he worked as visual effects supervisor on *Survival*, phoned and asked me if I'd be interested in playing the character of Bernice Summerfield. I'd actually not heard of her before, and, in theory, I said 'Yes, of course.'

Soon after, I went to see a friend of mine acting in *Romeo and Juliet* – this was Steve Fewell, who now plays Jason in the audios. He had read all the books and he came to me after the show and said, "Are you auditioning for Bernice Summerfield?" When I said yes but told him I didn't know anything about her, his jaw dropped and he said, "She's an *icon*! You've *got* to play her!"

I picked Steve's brain about it, but then I heard nothing for ages, so I thought the whole thing had been put on the back-burner. But eventually, of course, I was asked to audition, they offered me the part and I gratefully accepted.

What were your first thoughts on the character?
When I got the first few scripts, she just leapt off the page. Jac Rayner did a fantastic job. It was such a clearly delineated character: you knew exactly who she was, you knew what her attitudes were. She's very strong, very independent, she knew exactly what she wanted from life.

There are no concessions for her being a woman at all. None of the girly stuff! There was none of the lads' culture sort of stuff, either, which surprised me. That's what I liked about her so much; there's just no concessions at all for her, and that can only be good for a female character.

Do you associate with anything you see in Bernice?
I don't drink as much as her, that's for sure! And I don't have a penchant for saying "cruk" or "Goddess".

I completely associate with her in terms of running her own life. I'm self-employed as an actress and a photographer and, like her, I just get on with things. She's quite practical, and I'm quite like that. And I like to think of myself as an independent-minded sort of a person, and I think Bernice certainly is!

Have you any particular favourites from the plays?
I am still extremely fond of *Oh No It Isn't!* – I think Jac's adaptation was brilliant, and it was an adventure into the unknown for all of us. And I'm also very fond of *Just War*, but Bernice is in a completely different realm there. It deals with very, very different things, and some quite serious things as well.

You've worked in radio before, but how does Big Finish's tight schedule – a play per day – compare?
I have to say, Big Finish do work very quickly. On a personal level, I actually quite like working like that. In terms of the radio drama I've done in the past, it varies enormously as to how the director likes to work. Sometimes, if you get too detailed, you get completely bogged down. I actually think that the more spontaneous the acting, the better it is. The more you investigate your navel on things, especially on radio, the more bogged down you get and, frankly, you'll never get it right. So you have to trust the director's judgement.

It also varies enormously on the quality of the script. We've had scripts in the past ... well, why use one adjective when 58 will do?! And if you have something that's very text-heavy, it can do your head in – especially if you're tired and you have a long speech at the end of the day.

It's also dependent on the cast. If you get a lot of people who are all on the same wavelength, and the script's good and everything comes together, it's extraordinary how much you can do in a day. It's a long day's work, but it's great fun.

---

just part of that life and hasn't defined it."

This individuality immediately set Bernice apart from any companion before her. No longer was the companion merely a cipher to help explain the plot to the audience. Here was a character less likely to ask "What is it, Doctor?", than raise an eyebrow and mutter, "Oh, well done, Doctor. Look what you've done *this* time ..."

"My favourite TV assistants were the ones like Sarah Jane and Romana," Roberts says, "the really strong, intelligent personalities. Cornell's reference of Emma Thompson in *The Tall Guy* was great, because I loved that character – that kind of person is a writer's dream. Because they're articulate you can make them express a quirky opinion on just about anything."

"Benny was fun to spend time with," adds Levene. "She had the great advantage of being a complex character who was easy to get a handle on – almost everyone wrote her well. Unlike Ace for example, who I think came across as unlikeable in a number of the books – our fault, I hasten to add, not the writers'."

It was this uniqueness that made Bernice the ideal choice as the central character for the *New Adventures* when they continued as a series of novels without the *Doctor Who* branding. Bernice was brought back for Virgin's final *Doctor Who* novel in April 1997 – Lance Parkin's *The Dying Days* – and then she, and several other characters introduced in Virgin's *Doctor Who* books, went on to a new sequence of stories, lasting from May 1997 to December 1999.

Many of the writers of these new *New Adventures* had cut their teeth on *Doctor Who* books, including Justin Richards, Dave Stone, Kate Orman and Benny creator Paul Cornell. Even TV stalwart Terrance Dicks stuck his oar in, with his Raymond-Chandler-meets-the-Ogrons romp *Mean Streets*. Although most *Doctor Who* readers switched to BBC Worldwide's newly-created lines, the Benny books fared well, the *Doctor Who New Adventures* having gathered a sizeable crowd of very dedicated fans.

'benny can be juvenile – she needs to grow up'

A handful of new names appeared along with these new books. One of these was Mark Clapham, whose first book was 1998's *Beige Planet Mars*, co-written with Lance Parkin. Clapham also co-authored, with John de Burgh Miller, the final of Virgin's *New Adventures*, *The Twilight of the Gods*.

While still accommodating a gaggle of traditional '*Who*-ey' stories, this new series of books were bold and experimental. Now free of any need to be recognisably *Doctor Who*, the writers took them in ever more extreme directions.

Clapham feels strongly that this freedom, backed with a strong editorial confidence, made for a powerful series of novels.

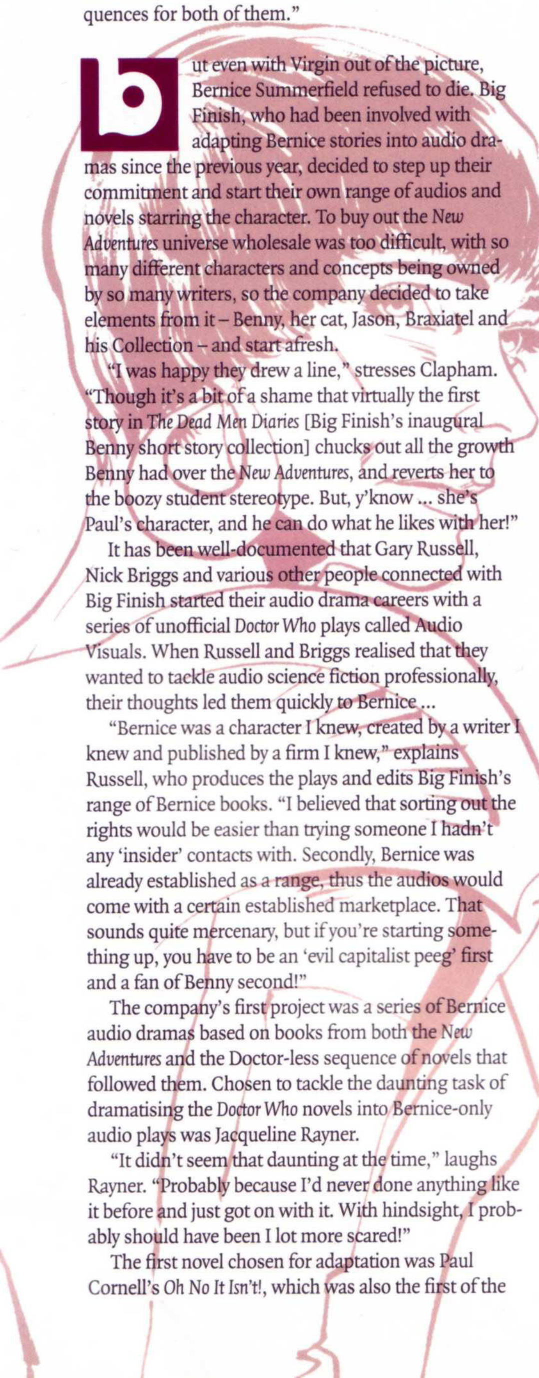
"The main thing that mattered, more than continuity or the details of the universe," he explains, "was that these were still the *New Adventures*, and they had the kind of editorial direction that the *Who* books had. For me that was the key thing; it wasn't about keeping Benny going, or bottom-feeding around scraps from the *Who* books, but about keeping that 'NA' approach going. Characters and ideas were allowed to grow and develop, and the writers weren't restrained to formula."

More than this, Clapham feels that the books were successful almost despite the strong involvement of Bernice in the series. "Benny was great fun to write for, but there was a sense that the character was occasionally getting stuck in a bit of a rut," he says. "There's something very juvenile about a character in her mid-thirties who still acts like a student, spending every night down the university bar. Both my Benny books are full of images of mortality – Benny is surrounded by reminders that she needs, at some point very soon, to grow up.

"For me, it was the *New Adventures* that were important," he continues, "not just the character of Bernice. With the NAs, you knew that everyone concerned wanted each book to be the best it could be. They were always at least *trying* to be proper novels, even if they didn't always succeed. That was what interested me, and I'm not really interested in the character now she's out of that milieu."

The end of the millennium, and the publication of

Trouble and strife: Benny and sometime-hubby Jason Kane (Stephen Fewell). © BFP



The Twilight of the Gods, ended Virgin's run with Benny.

"It was a shame," adds Clapham. "Having co-written the last book, I did have clear ideas of where Benny could have gone next, and there are a few hints of that in *Twilight*. The way I would have brought her husband, Jason, back would have had drastic consequences for both of them."

But even with Virgin out of the picture, Bernice Summerfield refused to die. Big Finish, who had been involved with adapting Bernice stories into audio dramas since the previous year, decided to step up their commitment and start their own range of audios and novels starring the character. To buy out the *New Adventures* universe wholesale was too difficult, with so many different characters and concepts being owned by so many writers, so the company decided to take elements from it – Benny, her cat, Jason, Braxiatel and his Collection – and start afresh.

"I was happy they drew a line," stresses Clapham. "Though it's a bit of a shame that virtually the first story in *The Dead Men Diaries* [Big Finish's inaugural Benny short story collection] chucks out all the growth Benny had over the *New Adventures*, and reverts her to the boozy student stereotype. But, y'know ... she's Paul's character, and he can do what he likes with her!"

It has been well-documented that Gary Russell, Nick Briggs and various other people connected with Big Finish started their audio drama careers with a series of unofficial *Doctor Who* plays called Audio Visuals. When Russell and Briggs realised that they wanted to tackle audio science fiction professionally, their thoughts led them quickly to Bernice ...

"Bernice was a character I knew, created by a writer I knew and published by a firm I knew," explains Russell, who produces the plays and edits Big Finish's range of Bernice books. "I believed that sorting out the rights would be easier than trying someone I hadn't any 'insider' contacts with. Secondly, Bernice was already established as a range, thus the audios would come with a certain established marketplace. That sounds quite mercenary, but if you're starting something up, you have to be an 'evil capitalist peeg' first and a fan of Benny second!"

The company's first project was a series of Bernice audio dramas based on books from both the *New Adventures* and the Doctor-less sequence of novels that followed them. Chosen to tackle the daunting task of dramatising the *Doctor Who* novels into Bernice-only audio plays was Jacqueline Rayner.

"It didn't seem that daunting at the time," laughs Rayner. "Probably because I'd never done anything like it before and just got on with it. With hindsight, I probably should have been I lot more scared!"

The first novel chosen for adaptation was Paul Cornell's *Oh No It Isn't!*, which was also the first of the Doctor-less *New Adventures*. This, then, didn't pose that great a problem, as Bernice was already the story's lead character. Similarly with *Beyond the Sun*, *Walking to Babylon* and, later, *Dragons' Wrath*. Lance Parkin's *Just War*, on the other hand ...

"The Doctor plays a huge and important role in *Just War*," Rayner explains, "but Benny's part is so deep and so affecting that it's an easy thing to focus on. It's also the book where you realise she's very much a human being, not a superhero – she is very self-reliant, but she needs people too."

Following *Dragons' Wrath*, the series took a short break, while Gary Russell concentrated on launching the series of *Doctor Who* audios. "The Benny audios paved the way to us getting the *Doctor Who* licence," says Russell, "and without her, we'd never have done so." But it was one thing for Big Finish to use Benny as a testing ground for the abilities of the newly-formed Big Finish team, it was entirely different to return to the character once the holy grail of the *Doctor Who* licence was in the bag. But the Bernice audios did return, alongside a new series of novels and short story collections. It seemed that Bernice had definitely arrived as a lead character.

PROFESSOR
BERNICE SUMMERFIELD
A LIFE OF SURPRISES
A SHORT-STORY ANTHOLOGY
EDITED BY PAUL CORNELL
PROFESSOR
BERNICE SUMMERFIELD
AND THE
SECRET OF CASSANDRA
STARRING LISA BOWERMAN

So what is it that has enabled her to so easily make the leap that no companion before has managed? "She was created for the page, to be developed over time," Russell says.

Rayner agrees: "She worked on the printed page, and took on a life of her own. Now she has an avatar – an audio portrayal that solidifies her identity. It's the reverse of what would happen to a TV character."

It's hard to be sure of the longevity of any *Doctor Who* companion and, while many still endure on the pages of the BBC Worldwide novels or in Big Finish dramas, it's something of a feat for Benny to have carved a solid niche for herself in a universe almost entirely devoid of the Doctor.

And that "almost" is important. Bernice is about to face a parade of the Doctor's old foes in a five-play series of audio dramas, and she'll be completely on her own. But she's clearly not completely free of the Doctor's shadow – are Big Finish perhaps admitting that Bernice needs to borrow some listeners who might only be attracted to the series by the inclusion of characters connected to the TV show which – in a very round-about fashion – spawned her?

Perhaps, but given her incredible staying power over the last decade we can be sure that, whatever's happening to her, Bernice will come out on top – a very ordinary, extraordinary hero.

"One day, she'll end up with a house and home," reckons Paul Cornell. "I'm hoping that we can all follow her till she's elderly. She will finally do what we all do, find some real-life happiness. But in real life, of course, there aren't any endings, let alone happy ones ..."

in a spin?

THOSE ALSO-RANS IN THE *DOCTOR WHO* COMPANION SPIN-OFF STAKES ...

sarah jane smith

There's no stopping this old girl! Her roots as a solo character lie, of course, in 1981's *K9 and Company*, the only BBC-produced *Doctor Who* spin-off. Here, the Doctor sends Sarah one of his many knock-offs of Professor Marius's robot dog, and the two of them set about solving the mystery of some dodgy cocktail parties in deepest Mummerset. Or something. More recently, Big Finish launched a series of Sarah Jane audio dramas – *sans* K9, sadly – with the endorsement of the Beeb and the creative involvement of actress Elizabeth Sladen. The character's feisty nature, dogged curiosity and peerless popularity make her perfect leading character material.

vislor turlough

July 1986 saw the publication of the first of Target's 'The Companions of *Doctor Who*' novels. Quite why they decided to start with wimpy old Turlough is anyone's guess. Returning to his homeworld of Trion after the events of *Planet of Fire*, Turlough finds that the unpronounceable Gardsormr have taken the planet over by aiding a bloody revolution. Add to this a convoluted Bidmeadpalooza of a plot, involving time travel and entropy, a weak anagram of a crazed dictator in the form of Rehctaht, a Time Lord rather noncily named the Magician, and a lead character with all the charisma of smoked haddock, and you just have to wonder why readers didn't clamour for more ...

harry sullivan

October 1986 brought the second 'Companions' novel, *Harry Sullivan's War*. Written by Harry actor Ian Marter, it was an attempt to turn Harry into a James Bond-esque secret agent. Ten years after parting with the Doctor, Harry is the caring face of chemical warfare, developing antidotes to nerve toxins, but he and Brigadier Lethbridge-Stewart get embroiled in a villainous conspiracy against the British government. As you'd expect from Marter, it's competent prose and Harry is his usual gallant self – but the task of believing that the one-time naval medic could stand amongst the big league of international spies proved a little too much.

liz shaw

Bill Baggs' video production company, BBV, launched a short series of straight-to-video adventures for the good lady doctor, under the title of PROBE and featuring a gaggle of *Doctor Who* guest stars including Louise Jameson, Sophie Aldred and Mark Gatiss, and even four Doctors – Peter Davison, Colin Baker, Sylvester McCoy and Jon Pertwee (and no, Liz didn't recognise him). Spooky goings-on and a vaguely political set-up brought comparisons to the then-hugely popular *The X-Files*. *The X-Files* won. And Scully never saw fit to smoke a pipe, either.

romana & k9

When we said goodbye to them in *Warriors' Gate*, there was nary a fan who didn't see the potential for E-Space's own renegade wanderer in time and space to take the Doctor's stand against injustice and hammy villains in this other universe. It was odd, then, that it took nearly 20 years for someone to come up with a series of audio dramas based on the idea. Of course, BBV had to make some copyright-dodging tweaks – not the least of which was renaming Lalla Ward's character 'The Mistress' – but sadly, these dramas never quite managed to live up to the ones created in fanboys' own imaginations.

"It wasn't me that Grade was after, it was JN-T..."

WITH THE HIATUS BEHIND THEM, THE DOCTOR WHO TEAM BEGIN WORK ON A GROUND-BREAKING SEASON THAT WILL CEMENT THE SIXTH DOCTOR IN THE PUBLIC'S AFFECTIONS AND PUT THE SHOW BACK AT THE TOP OF THE RATINGS! COLIN BAKER TELLS BENJAMIN COOK WHAT WENT WRONG ...

If I were hosting a dinner party – which I'm not, but if I *were* – then top of my list of perfect guests would be Colin Baker: charming, witty, intelligent, charismatic ... and few people appreciate a good dinner more than Colin! "I sometimes wish," he cringes, "that people would stop making jokes about my weight! I mean, just because I'm on the telly, people assume that they have the right. Strangers come up to me in the street: 'You've put on weight, haven't you, Colin?' And every now and then, I'll say, 'And you've got a wart on your nose!' 'Ooh, that's rude!' 'Yeah – is it? I'm sorry – how do you define rudeness? Gratuitous comments about other people's appearance? Is that rudeness?' I suppose it isn't their fault, but it is a little insensitive ..."

'The hiatus was frustrating. I was just like a little kid, shouting "Not fair! I want to do it *now*!"'

Patrick Troughton fondly referred to Colin as 'Miss Piggy' – was that anything to do with his weight? "I don't think so. Hmm. I used to do the Miss Piggy voice sometimes – 'Kermy-wermy!' – but I think he just called me that because Miss Piggy was around. And she's kind of flouncy, isn't she? Perhaps I was flouncy?"

On 23 January 1986, a low-fat Bonnie Langford was unveiled to Fleet Street as the new *Doctor Who* companion, Melanie Bush. Already several weeks into her leading role in a stage adaptation of *Peter Pan*, Bonnie was hoisted into the air alongside her new co-star – "I had put on weight at that point," he grumbles, "and so I've never felt so silly! I have rarely said no to anything, because I don't like to be unhelpful, but I had to wear a thick leather harness in between my costume so that they could hoist me up, and those photos are the most unflattering ... I got a phone call afterwards from a reporter on *The Sun* saying, 'Have you put on weight, Colin? You eat steak and kidney pies, don't you?' I said, 'No, I don't' – but they ran the story anyway. 'I LOVE STEAK AND KIDNEY PIES SAYS COLIN BAKER!' Some journalists will stoop low." Other misquotes from the article included: 'Chunky Colin groaned: "There's only one word to describe me at the moment – fat! I'm not a pretty sight"' and '"They'll probably have to widen the door of the Tardis [sic] to allow me back in"' ...

Colin was appalled: "The whole article was rubbish," he insists, "but they printed this picture of me with 16 chins around my ears. And whoever did my hair that day deserves to be shot – it was ludicrously curly! I look like I've just come in from a shower. And of course, Bonnie looked like a little boy next to this great monster!" What did Colin make of Bonnie Langford's controversial casting? "[Producer] John Nathan-Turner eventually conceded that, about six months earlier, I had said to him, 'How about Bonnie Langford as my new companion?' And he had said: 'Over my dead body!' And then, six months later, he claimed to have had 'a great idea for a new companion – Bonnie Langford!' Hah, hah. I thought she worked very well. I mean, Bonnie is a superb performer – incapable of a lazy piece of acting. She is the hardest-working person that I've ever known – but she has become saddled with a reputation as 'Little Miss Showbiz', which is a shame." Her casting was vehemently criticised by some so-called fans of the show even before she'd been seen in the role. "Oh yeah – that happens, but whether it's fair or not ..."

"'Back in business' or some such rubbish ..." © BBC

Some months earlier, before he could start work on his second season as the Sixth Doctor, Colin had to endure an 18-month hiatus – but he was used to waiting by now ... "There had also been quite a gap between recording my very first and second serials," he recalls, "so I had found that frustrating, too! They'd decided, for whatever reason, to regenerate during a series, so the 'who's going to be the new Doctor?' cliffhanger was replaced by the 'my God! is he really as awful as that?' cliffhanger. As with the hiatus, I had been chucked the ball, and I was running with it, but then everybody buggered off and left me holding it on my own. And I had to sit and play

with myself ... Erm – you know what I'm saying! I had to wait before we could carry on playing the game, which was frustrating, although the gap between *The Twin Dilemma* and *Attack of the Cybermen* was a good sort of frustration, because it was anticipation. The hiatus was *not* a good kind of frustration. I was like a kid, you know, who had been told that our next family holiday isn't for another 18 months. 'Not fair! I want to go *now!*' – but I had to wait ..."

To pass the time, Colin chose to jump out of a plane. For charity, you understand. "That was John Nathan-Turner, [his secretary] Sarah Lee, [script editor] Eric Saward, and myself. And the night before we were due to start training, I was having dinner with [*Return of the Saint* star] Ian Ogilvy at a friend's house, and he said, 'Ooh – can I come, too?' I said, 'Yeah, all right,' so we trained together for two days – the Saint and the Doctor! And on the day of the jump, we went up in an aeroplane – this flimsy aircraft, with a big hole in the side – with the Red Devils, which was one of the most exciting, scary things that I've ever done. The fittest out of the five of us was Eric Saward – he was young, lean, confident – but interestingly, when we came to jump, he lost the bottle. He refused to jump out ...

"Our instructor had to push him out of the plane," reveals Colin, "and he tumbled down in a messy heap. Now, I don't want to be unfair to the guy, but he was very afraid. And those of us who bared witness to that, you know, thought, 'No way am I going like *that!*' Next out was Sarah, who was a big girl, bless her ... And I jumped after her, I think, so I yelled 'GERONIMO!' – if I'm going to die, I thought, I'm going to have people say 'What a great bloke!' rather than 'Oh God! He was shitting himself!' In fact, I went straight back up again! I loved it, because it's a wonderful feeling – unlike anything else. And it was interesting, because Eric lost face doing that jump, he really did. He didn't ever refer to it, but his attitude towards all of us changed after that. I'm not saying that the parachute jump had anything to do with his subsequent fallings out with John, but it can't have helped ..."

> 'You realise the impact the show has on little minds – it made my young daughter very unhappy...'

It was Saward who proposed the idea of a linking plot for Season Twenty-Three in which the Doctor is placed on trial by the Time Lords – a reflection of the fact that *Doctor Who* itself was effectively on trial at this point. Do you see? "Unless you manage an umbrella theme brilliantly, you're setting yourself up for a fall," Colin considers, "and for *Doctor Who* to saddle itself with a theme all the way through was a risk, because it meant that people who missed the first two or three episodes didn't know what the hell was going on. Actually, even those who *didn't* miss any episodes hadn't a clue! All that stuff [in the *Mindwarp* segment] about whether or not the Matrix was lying ... I mean, I couldn't work it out, so I asked Eric Saward, who said, 'I don't know – Philip Martin wrote that!' And so I asked Philip Martin, who said, 'I don't know – Eric Saward told me to write that!' In the end, I had to make up my own mind. That scene with me torturing Peri outside the cave? That was made up by the Matrix! Or was I doing it because I knew that I was being watched? Ah ha! I wanted the Time Lords to believe that I was affected by the time probe thingy and ... Oh Christ!"

Two characters who appeared throughout the season were the Valeyard and the Inquisitor, portrayed by Michael Jayston and Lynda Bellingham. "Both are good mates. I'd worked with Lynda back in the 1980s – we toured together for a year in a play called *The Flip Side*. I'd been round to her house and vice versa. She's good news is Lynda – a talented actress. And Michael Jayston is one of my favourite people ever. We share a wicked sense of humour – he's a real mickey-taker, which we derived mutual enjoyment from!" Was it hard, then, to play such intense scenes with him? "Nah, because we're both pros. We can hold a straight face and have a twinkle in the eye! And I like that. Michael is one of the most underused actors in this country, I think. He has done some wonderful stuff, and he ought to be up there with the Jacobis and the McKellens – I mean, he's that kind of actor – but he's a family man. He is, like me, a man in his later years with a young family to support, so he's always had to chase the dollar. It's hard to shape a career when you're doing that."

He chuckles, before revealing that: "There was one episode of *The Trial of a Time Lord* where this robot thing crashes through a wall, grabs me, and marches off ... When that went out, my eldest daughter, Lucy, who was only two or three years old, hadn't seen me for a few days, because I'd been away filming something else, and the television was on and my wife hadn't realised that *Doctor Who* had started ... And Lucy – who's 17 now, God help me – saw daddy being dragged off by a robot, and she was really confused and unhappy ... I had to rush home from whatever I was doing to prove that I was all right. That was her first experience of *Doctor Who*. You realise the impact that it has on little minds."

The Trial of a Time Lord was shot in exotic locations such as, er, Camber Sands and Stoke on Trent, but "it was always good to go out on location," Colin says, "partly because of the bonding element – I mean, you stayed in a hotel somewhere, so you all got to know each other. And you could go over lines together the night before, instead of just turning up in studio." Interestingly, a special lightweight TARDIS prop was used on location – "in more ways than one! There were various versions of the TARDIS prop, but the portable polystyrene one used for filming – to

Colin tries to work out what's real and what isn't (don't ask us!) on set for *The Trial of a Time Lord* Parts Five to Eight. ©BBC

COLIN ON 'TRIAL'

Parts One to Four

“Weren't Glitz and Dibber fabulous creations? Two wheeler-dealer comedy villains! I almost felt jealous when Tony Selby and Glen Murphy came in with two such good parts. I remember filming down at the Queen Elizabeth Country Park in Hampshire – where we did that strange photo-shoot in top hat and tails, because we were 'back in business' or 'back on the road again' or some such rubbish – in this awful, muddy, Stone Age encampment. And it poured with rain, which wasn't ideal, but we still had a good time. And wasn't this the one with Joan Sims [Katryca]? She was hysterical! I remember pudding-eating competitions between Tony Selby, Joan Sims and myself. And I won, I'm afraid! They gave up after three puddings, but I had four on this particular occasion. I'm very competitive. Not that I'm greedy, you understand ...”

stick up on high rocks – had no bottom to it. And so some people – I don't know who, but I suspect it was members of the crew – would 'relieve themselves' inside! The interior of the TARDIS stunk! What I suspect happened is that, when there was no cover of any kind and you were dying for a slash, you would nip inside the TARDIS. And men being what men are, it splashes ... The interior of the TARDIS was a bit urinal-ly smelling, if you really want to share that with your readers ...” And did Colin ever –? “No I did not! I'd never use my TARDIS as a toilet!”

Geronimo! See, it really is Colin Baker up there ...

Not wishing to offend, but I wonder whether Colin wore a wig for *The Trial of a Time Lord*. I mean, his hair was remarkably all-over-the-place ... “Oh no – it just grew! For the first season, my hair looked reasonable – but for the second season, I agree, my hair looked ludicrous. I needed some chopped off. There was too much of it – but although I have many faults, vanity isn't one of them. I don't give a toss what I look like most of the time, as you observe now,” he says, glancing down at his casual attire, “and so I let them style my hair like that. And it did look silly – but it was all my own hair.” Okay, this bears following up. How *exactly* did he get his hair like that? Sorry to ask. “No – that's quite all right ...”

Colin leans forward with newfound enthusiasm: “My hair was kind of wavy, so first we wet it, and then we scrunched it,” he explains, “and it was blow-dried with a diffuser – but I never wore a wig. You're looking at me as if you doubt my word! I promise – I would tell you if I had. I mean, I had my hair highlighted. Ah-ha – you didn't know that! The colour wasn't natural, but the curl was. I never had a perm. On one occasion, I was having my hair blow-dried and in the next seat was the lead singer of Duran Duran – getting ready for an appearance on *Top of the Pops* – having his hair covered in egg white! I felt quite normal in comparison, you know, being scrunched and blow-dried for *Doctor Who!*”

Did Colin enjoy seeing his thick head of hair – usually attached to his lightly-manicured face – splashed all over *Doctor Who* merchandise of varying quality? “As long as I got my *cut*,” he laughs, dropping a pun where others wouldn't dare, “I was perfectly happy! While John Nathan-Turner was around at the BBC, he safeguarded our interests. He was very good – he refused to license stuff that used appalling likenesses, and he'd always make sure that we were involved in the decision-making somewhere along the line. Now that he has very sadly left us, there is no one at the BBC batting for *Doctor Who* ... Not that all merchandise now is rubbish, but a lot of it is, erm ... rubbish! Some of it's very good, and some of the people making it are decent people – but there'll always be rip-off merchants out there who try to trade on your image without you getting anything for it.”

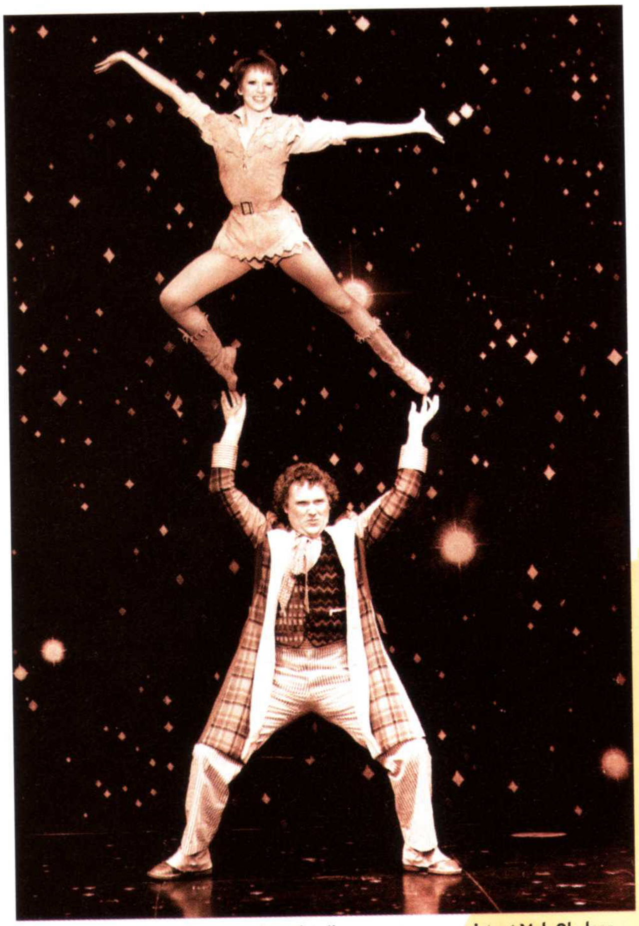
Steering the conversation back to Season Twenty-Three, I wonder what Colin made of Peri's demise – and subsequent resurrection? “That was as a result of me” he claims. “Nicola wanted to go out in a blaze of glory, but I asked the question – when we were shooting the scene in the trial room – 'I need to know whether Peri is dead. Or was the Matrix lying about that? What actually happened?' I asked Eric Saward, who went away and talked to John Nathan-Turner, who decided that she had, in fact, married King Yrcanos or something. That was their decision, I don't know why, but I strongly believed that, if she really was dead, the Doctor should mark her passing in some way and ...” He tails off. “Do you want to know what I *really* think? I suspect that it was easier, you know, at that moment to say, 'Don't worry, Doctor – it didn't happen. Peri is now married to Yrcanos' than acknowledge that 'we should have written a scene here for the Doctor to mourn the passing of his companion,' which would have been a complicated scene to write, so they ratted out on it. Instead, the line is drawn quickly and easily.

COLIN ON 'TRIAL'

Parts Five to Eight

“Ah – Brian Blessed [King Yrcanos]! He did something one night that I've never seen any other actor get away with, which is a measure of the size of his personality ... At around about ten to ten, when the plugs are pulled in studio, if you have any scenes still to record, you have to get them done bloody quickly. No retakes! You just muddle through, because otherwise you won't get them in the can. And there was a scene in *Mindwarp* where Brian and I had to rescue Nicola or something ... We had to run along a corridor amid lots of explosions, open this door, grab Nicola Bryant, and Brian had to say, 'Right – let's find the Mentors!' That was all he had to say. And the line was tied in with lots of special effects. And it was two minutes to ten, so off we go ...'ACTION!' ... Explosions! ... Open door ... Grab Nicola ... Look at Brian ... And he can't remember the word 'Mentor', so he says, 'RIGHT – LET'S FIND THE ... F**KERONS!' The silence in studio was deafening ...

“The F**kerons don't exist, of course. And that isn't a word that we can use in *Doctor Who* – but it's ten o'clock, and we've run out of time. If I'd done that, or if Nicola had done that, the producer would have come down to the studio floor and flamed us alive. We would really have been in deep doo-doo. As it was, John tiptoed down and said, 'That wasn't terribly helpful, Brian ...' 'SORRY OLD BOY! I COULDN'T REMEMBER THE F**KING WORD! BLOODY THING! WHO WROTE THIS SHITE?' And all John could say was: 'Ahem, well ... Never mind. We'll remount this scene tomorrow. Don't worry about it, Brian.' He said: 'WHAT?! I'M NOT F**KING WORRIED! WHY SHOULD I WORRY? I'LL TEAR YOUR HEAD OFF AND EAT YOUR BRAINS IF YOU ANNOY ME!' And so they had to remount that scene – which must have cost thousands – but Brian is just that kind of personality. And thank God – I'm glad that there are people like that ...”



“I have never felt so silly!” Bonnie and Colin promote new assistant Mel. Oh dear ...

“I often had to point out continuity errors,” Colin states, then grabs hold of a specific incident: “At the very beginning of the trial, I had said to Eric Saward, ‘Hang on – at the end of *The Five Doctors*, the Doctor was President of Gallifrey! Erm – surely all I have to do is disband the court, because I'm the President! I think viewers are going to remember.’ And so he wrote these two lines: ‘I'm President of Gallifrey!’ ‘No you're not, you've been deposed.’ And all because I said, ‘You can't just ignore this fact!’, so they did the next best thing, which is openly ignore it to keep the actor happy, because he's moaning about inconsistencies! I had to point these things out, though.”

> ‘I felt betrayed by Eric. He's entitled to an opinion, but if he felt that way then why didn't he tell me?’

Shortly into production of *The Trial of a Time Lord*, Saward decided to return to freelance writing, leaving the series temporarily without a script editor. “Eric was a complex character, clearly. I hadn't realised that. He and John were my first point of reference to the programme, really, because they remained constant, whereas directors and their teams came and went. I'd always got on well with Eric, but he was ... not neurotic, but ... he wasn't at ease in his job or with what he was doing. His relationship with John, with whom I had a very good relationship, wasn't wonderful either, but that isn't necessarily a bad thing ... If you get people who are very unalike, you can actually trigger off good work, but ... What I don't forgive Eric for is that later he betrayed my friendship ...”

Although Robert Holmes had been commissioned to provide the concluding two-part segment of *The Trial of a Time Lord*, he died having completed only a rough draft of the first episode. Saward was persuaded by John Nathan-Turner to return and take over the writing of the missing episode. “I know that Eric was very fond of Robert Holmes,” reflects Colin, “and felt that he personally had been responsible for his death – pushing him on the scripts and all that. I can see why that could be an issue.” Saward completely reworked the latter scenes of Holmes' script – but had a major disagreement with Nathan-Turner over the story's ending. “I read that script, and I can see why John rejected it,” Colin says, “because it was full of Eric's personal angst about his relationship with Robert Holmes, and his distaste for the programme.” Angered by Nathan-Turner's decision, Saward withdrew permission for his script to be used – and headed off in the direction of *Starburst* magazine ...

“He had come to my home for lunch several times,” Colin explains, “and aired his misgivings about what John was doing as producer. And I didn't agree with him, you know, but I listened to what he said. I saw my role then as dealing with someone who is part of the team and is going through some sort of crisis – and I did my best to reassure Eric. And he would go away at the end of it saying: ‘Oh, thanks for that. I had to tell somebody.’ And he even said: ‘When I first heard you were playing the part, I wasn't that sure, but now I think you're great. Thank you for what you're doing ...’ And this happened several times, but then, when he fell out with John and left the show, I read an interview in *Starburst* in which he said – I can't remember the exact words, but ... He said that he thought John was awful, and that he'd cast this bloody awful actor Colin Baker ... Eric was very derogatory about John and me.

“‘This is a man that I have entertained in my home,’ I thought. ‘If I felt that way about somebody I was working with, I wouldn't go to their house – I'd make an excuse and not go – but he came, and he sat with my wife and I in the garden, and he played with my child ... I nursed him through problems that he was having – not just business-related, but personal ones as well.’ I felt really betrayed. And I've never heard from him since – not a word. He went to a few conventions early on, but I just wouldn't go to them if he was there. And then I heard it said that ‘Colin Baker is dictating who goes to conventions’, which wasn't the case at all. I just didn't want to be put in the position of having a public row with him, because I'd have had to say, ‘You're a bloody shit, Eric. You've gone beyond the bounds of friendship.’ He's entitled to his opinion, of course, but why not express it to me, rather than the readers of *Starburst*?

“And I'm sure Eric must have fed into the whole thing with [BBC1 Controller] Michael Grade and [Head of Series and Serials] Jonathan Powell, you know,” divulges Colin. “I'm sure that there was a fifth column going on there, which is desperately sad, because without John Nathan-Turner that programme would not have survived for as long as it did, without question. And it certainly wouldn't have achieved the levels of success that it did in America. I have no doubt about that whatsoever. If I had felt as Eric Saward had felt about *Doctor Who*, I would have left the programme five years earlier and gone and done something else. It is revealing that he has done very little else since – to my knowledge, anyway. I haven't seen his name associated with any other programme or any other script of quality. That says an awful lot about the person that we're dealing with. A very sad sequence of events.”

John Nathan-Turner commissioned Pip and Jane Baker to write a completely new final episode to *The Trial of a Time Lord*. “I liked some of the dialogue in that,” Colin chuckles, “like ‘the catharsis of spurious morality’, which enraged everybody else, because they had to go and look it up in the dictionary! I love it when people who are watching or listening to something have to look a word up. That is how I learnt all the words that I know – if I didn't understand a word, it infuriated me, so I had to look it up in the dictionary, and then it became part of my vocabulary. And when Pip and Jane talk about a ‘ray

COLIN ON TRIAL

Parts Nine to Twelve

“I have such respect for Pip and Jane Baker as writers, because they do not compromise on anything. When you talk about research for a sci-fi programme, people might snigger, but Pip and Jane talked to the scientists and asked what would happen ‘if’ ... Nothing that they write is provably wrong, if you see what I mean – even on that Vervoid story, everything is theoretically feasible! And Honor Blackman [Professor Lasky] was lovely – a tad bemused by the whole thing, but lovely nonetheless. There is something about actresses of her status coming into a show like *Doctor Who* ... Without actually saying anything, I got the feeling that she was going, ‘Ooh! Ooh! Isn't this quaint? This funny little programme ...’ But she played her part beautifully, and she was great to work with.”

COLIN ON TRIAL

Parts Thirteen to Fourteen

“I suppose I enjoyed those last two episodes of *The Trial of a Time Lord* the most, because we got into a territory that was, you know, verging on the *Sapphire and Steel*-ish, which is a programme that I've always admired. I like things to get a bit surreal – into reality and the distortion thereof. And I performed the quicksand stunt myself, before you ask – several times, in fact, because we kept having to go for retakes! The special effects crew built a huge pit, which had a hydraulic lift in it and everything! I had to fall onto a platform, and the lift was lowered so that it looked as though I was sinking. And those hands that were dragging me down ... well, the pit had two chambers – with a wall down the middle, you know – and a couple of guys were in the other chamber with their arms stuck through a waterproof rubber roof. Clever, eh? The pit was so well concealed that one of our soundmen fell into it while he was walking around checking his equipment! Heh-heh!”

phase shift' ... That is theoretically possible. I don't believe in talking down to viewers. I believe in ... not educating, that's pompous, but ... expanding horizons. And what Pip and Jane did on that final episode was stunning.”

And what did Colin make of mad-as-a-hatter Master actor Anthony Ainley, whom he almost upstaged in that final instalment of *The Trial of a Time Lord*, having previously upstaged him in *The Mark of the Rani*? “Anthony Ainley is the Master! That is all I can say about Anthony Ainley.” Erm – in the same way that Tom Baker *is* the Doctor? “Oh no! Anthony is the Master in more ways than Tom Baker is the Doctor, because Tom Baker is many things *plus* the Doctor. He is bigger than the Doctor. And bigger than all the other parts he plays. Anthony Ainley fits snugly into the Master. And there isn't much room for anything else.” Is he really as bonkers as he seems? “Perhaps – but he's decided that he doesn't need to act, for whatever reason – presumably he's financially secure – so the Master is the only role that he has felt the need to dabble in. I think he's much more happy when he's on a cricket pitch.”

“Michael Jayston is one of my favourite people ever!” ©BBC

Little over a week after attending a publicity session with Bonnie Langford to promote *The Trial of a Time Lord*, Colin was informed by John Nathan-Turner that his contract would not be renewed. “He told me over the phone,” muses Colin, “which I'm sure he would have acknowledged wasn't the best way to tell me! ‘I've got some good news,’ he said, ‘and some bad news. The good news is that the series is happening again next year ...’ ‘Oh, thank God! John, I'm so pleased,’ I said. ‘What's the bad news?’ And he said: ‘I've been asked by Michael Grade to replace you ...’ And I was waiting for him to say ‘but I refused and I insisted that you must stay’ – but he said ‘it's non-negotiable. I've asked them to reconsider. I tried hard, but they're immovable. They think it's time for a new Doctor.’ So, that was a, kind of, shock to the system. The seven-year plan went out of the window, and I regretted the audacious statements I had made when I landed the role ...”

Colin is under the impression, however, that his sacking was “less about me than it was about the programme. Actually, Peter Davison told me this ... And Peter isn't the most forthcoming of people – he doesn't rush up and fling his arms around you – but he did say to me that he had sat next to Michael Grade on an aeroplane and had got a strong impression that it wasn't me but John Nathan-Turner that Grade was after. The difference in style between Grade – the new man at the BBC – and Nathan-Turner – the populist TV drama producer – was tremendous. John was the only staff producer left at the BBC – everybody else had gone freelance – and I think he was an irritant. And being a kind of corporate game-player, Grade thought that by telling the producer to sack his lead actor, he'd force that producer to resign. He wanted John to point-blank refuse to sack me – but John called his bluff. He sacked me instead.”

Has Colin ever blamed Nathan-Turner in any way? “I have to confess,” he says, “in my darkest moments, I did think, ‘I wish he'd gone out there and fought his socks off for me,’ but I couldn't blame him for not doing so. Not for long. There are only a handful of people that I know who would put their jobs on the line for me. I mean, clearly if he'd said, ‘No! – over my dead body,’ I might still be playing the part, but if you're told by your boss to get rid of an actor, I mean, you have to be pretty strong to stand up to him. And Peter is of the opinion that Grade thought that that was how he would get rid of John.”

Colin has nothing but praise for the late producer: “He was great – very, very supportive. *Doctor Who* was the only time in my whole career that the producer's presence on set was welcome ... I mean, he could be quite imperious at times, if he chose to be or if he got cross, but he never did with me. And he didn't with many people. He was a bit of a perfectionist, but in a nice way. He didn't put people down – he enabled rather than disabled people from acting. And after the producer's run, we'd always go to the pub for a gossip, which is great for your confidence – when the producer of the show of which you're the star gives you a couple of notes, and then you head off to the pub to talk about something else, because you're two professionals doing your jobs. To relax into work like that is fabulous.

“That is a gift that John had,” he continues. “He made people feel good about their work. And good about their relationship with him. And that is something that a lot of other producers could learn from. I've never understood why most of them don't mix socially at all. A lot of them turn up on set and you say to someone, ‘Who's that bloke over there?’, because you've never met him before. He just comes along to make sure that the money is being spent properly, and then he goes away again. That's not my idea of a producer – but John was. And I'm not just saying that because he's dead – in fact, now is the time that, if it weren't true, I could suddenly go, ‘Oh thank God he's gone!’, but that isn't the case ...

“I feel slightly more angry now than I did before, because John could look after himself to a certain extent when he was alive – but now he's gone, I am determined that the handful of guttersnipes that constantly niggled at him don't dare repeat it in my presence. Almost without exception, they're people who were only doing it because they felt that they weren't involved in the programme to the extent they wanted to be. They wanted to run it themselves – naming no names, but we know who they are ...”

The last line delivered by the Sixth Doctor on screen was the immortal ‘Carrot juice, carrot juice, carrot juice!’ Would Colin have preferred something better? “Oh yeah – not half!” he grins, “but then, you know, perhaps it is more interesting to have a closing line that you don't know is going to be a closing line, otherwise you spend hours trying to think of something suitable. What would I have preferred? Hmm. ‘See you tomorrow!’ is a good one. Heh! Or how about ‘the cheque's in the post ...’?”

To be concluded ...

J'adore Kaldor!

STORM MINE SURVIVOR RUSSELL HUNTER TELLS ALAN STEVENS ABOUT REBELLIOUS ROBOTS, DRINKING WITH THE DOCTOR AND CATCHING UP WITH KALDOR CITY, 25 YEARS LATER ...

"I had no idea at the time that I'd have to wear that bloody stupid hat, or those outrageous shoulder pads," laughs Russell Hunter, reminiscing about his star turn as the explosive Commander Uvanov in the Season Fourteen classic *The Robots of Death*. "If I had known they were going to put me in that, I would probably never have done it. Or I'd at least have asked for some decent money! I did complain about that hat. I said, 'Why would the Captain of a Storm Mine be wandering around with a hat like that?' And if you watch the show again, you'll see that it disappears somewhere towards the end of Part Three, though I don't think it had anything to do with what I said. I think the director just got bored with it. It was all very cumbersome."

Russell takes pains, though, to assure me that the handsome beard he sported was entirely his own. "Oh, yes, I always think it's best that an actor grows his own beard and doesn't have to use rubbishy make-up. I remember the director saying to me, 'We start recording in about two months; could you possibly grow some facial hair in that time, because we want to emphasise the fact that your character is a lot older than the rest of the cast.' I said 'Sure,' and I just grew the beard and told them that they could cut and style it any way they wished. Though I must say, the white streaks in it were all mine!"

Born in Glasgow in 1925, Russell Hunter served as an apprentice at Clydebank shipyard before taking up amateur dramatics. Turning professional in 1946, he went on to appear in numerous theatre, film and television productions before landing the part of Lonely opposite Edward Woodward in the television thriller series *Callan*. It was not, however, this success which won him his *Doctor Who* role, but the fact that he had previously worked with the serial's director, Michael E Bryant, on the marathon-running drama *Way to Go Man!* "It was great fun, and I'm sure that's why he thought of me for *Doctor Who*."

Uvanov puts his Laserson probe to deadly use! © BBC VIDEO

Aside from hats and hair, another problem for Russell was his character's name. "He was called Uvanov, and I remember asking whether or not I was supposed to have a Russian accent. 'Not at all,' they said, 'Don't be ridiculous! Just speak in your own voice.' 'So he's Scottish then, is he?' 'Scottish? Are you mad? Why would he be Scottish with a name like Uvanov?' I had to laugh!

"Recently I was told that the name 'Uvanov' is derived from 'Isaac Asimov', which of course all makes sense now." Russell is quite an expert on that particular science fiction writer, being an avid reader of his books. "He was the man who devised the first law of robotics," says Russell, "which is that no robot will kill or deliberately injure a human being. All very appropriate for a story called *The Robots of Death*. I think that's why it has remained so popular. It wasn't just about a lot of robots, working on a Storm Mine; it's about people, and, in particular, evil. The robots were innocents, but it was positively human evil that was being put into those machines. I find that very interesting. Clever man, Chris Boucher; his script had a lot going on under the surface. I loved it."

Russell's admiration for *Doctor Who* stems from long before he donned his silly hat to play

Commander Uvanov: "I was an avid fan of the show from the start. 'Da-da-da-dum, da-da-da-dum!' That wonderful music at the beginning of the episodes. I think it was a programme which almost anyone of any age and any educational background could just drop into. It didn't pull you in, you just lay back and you went down that tunnel with the music. I thought it was absolutely wonderful. It was a show that worked on a number of levels. The problem was between the ages of 15 and 18, that's when the kids drifted away from it. They came back, though, when they reached their twenties. The show was an amazing concept, and it still is an amazing concept, that everyone can find something to enjoy in a well-done *Doctor Who*."

Uvanov and the Doctor find themselves trapped by rampaging robots! © BBC Video

Russell believes that a great deal of the programme's success lay in the casting of the title role. "William Hartnell was one of my favourites," he says, "There was something magical about him. I also liked Patrick Troughton. Then we got to Jon Pertwee. I didn't enjoy him much. I thought he was giving a sort of music hall act." Russell pulls a face, "Though that's just my opinion," he adds hastily. "Tom Baker, now – he was the best ..."

Right from the start, Tom made a big impression on Russell. "I remember the very first morning I turned up for rehearsal, there was Tom Baker, doing the *Times* crossword. 'Would you mind giving us a hand with this?' he said, and from there on that's what happened, every rehearsal we'd both came in early, sit down and do the *Times* crossword, and life became quite fun. Then at the end of the day we used to go to the pub. 'Can you drink white wine?' Tom would ask. 'Yes,' I'd reply. 'Two bottles of white wine please. Er ... I'd like wine glasses please; it looks crude in a half-pint tumbler. And let's have two triple vodkas to go with it. That'll do for the moment. I'll get some more vodka later, okay Russell?'

"Tom was a tough drinking man when he wanted to be," smiles Russell, "but he never showed it in the morning, and he would never start drinking until he was finished for the day, and knew that there were no more words to learn. That's when he'd have a drink."

'Tom didn't have to think about being Doctor Who because that was who he actually was – a totally loveable man'

Although directors and production staff could sometimes find Baker difficult, this experience was not shared by Russell. "I personally found Tom one of the easiest people in the world to work with," he recalls. "I remember floundering a bit in one scene and he nodded to me and said, 'Stop trying to *act* it. Just *be* it.' He said that because that was what *he* was doing. He was 'being' Doctor Who. I mean he knew the character backwards, he didn't have to think about it, because that was who he was."

When Russell's children discovered that he was appearing in *Doctor Who*, their response was predictable. "Both Charlotte, who was three and a half, and Adam, who was then almost six, kept asking 'Can we go to the studio, please?' So I got permission, and they came in, you know, just on a walk-through, and the minute they appeared Tom Baker took charge of them. With the long scarf and with all the gear on, there he was, carrying the little girl and holding the little boy by the hand. He spent at least an hour with those two kids. But he didn't speak to them as kids; he talked to them as grown-ups. He talked to them as the Doctor. They didn't think they were meeting an actor, they thought they had actually met the one and only Doctor Who. They didn't ask him for his autograph, and nobody photographed the three of them together. That was the great thing. It was two kids and Tom Baker. Nobody else was engaged in it, and I just found him a totally loveable man."

After finishing work on *Doctor Who*, Russell was booked for a panto in Manchester. Unfortunately, this meant that he wouldn't be in Glasgow for his annual visit to the children's hospital. "'What do you do there?' asked Tom, So I explained to him that the local cinemas and the local evening newspaper collected toys, and every year they were handed out just a couple of days before Christmas. Then Tom said, 'Well I wouldn't mind doing that!' So I said, 'Right, you've just got yourself into trouble, I'll phone up and tell them that you'll do it!' Well, of course the local paper went mad about it— the idea that they had got Tom Baker! And he did it very successfully. In fact Tom wrote to me about three times afterwards saying, 'Thank you for encouraging me to go. I feel I really did something'."

Russell first become aware of how popular *The Robots of Death* had become when he was invited to a *Doctor Who* convention in the early 1990s. "I was amazed at the reception I got," he says, "but to be totally honest it shouldn't have been a surprise to me at all, because people were still coming up and saying, 'Excuse me, weren't you in *Doctor Who*?' This often happens to me in Aberdeen, Peterhead, in fact all the fishing ports", for this, Russell adopts a thick Scottish accent, "'Saw your story last week. Saw it on the rigs.' Apparently they get bored with the telly and so they put on a lot of oldies that they remember from their youth. And these are men in their thirties and forties, and there are some pretty rough guys among them. But they watch things like, *The Robots of Death*, and think it's wonderful." Russell drops into character again. "'Got all the tapes, Jock. Aye, great. And the big boy with the scarf – love him!'"

Russell Hunter – *sans* hat – with Pamela Salem. © BBC Video

In spite of all this, however, nothing prepared Russell for the day he was asked to play Uvanov again in the *Kaldor City* audios, a thriller series which picks up the character's story ten years after *The Robots of Death* and plunges him into a scenario which is equal parts *Doctor Who*, *Blake's 7* and *Bladerunner*. "I was amazed," he laughs, "I couldn't believe it. And it's such a walloping big part. It's fun in that studio with my own little script-stand, bellowing at Paul Darrow!"

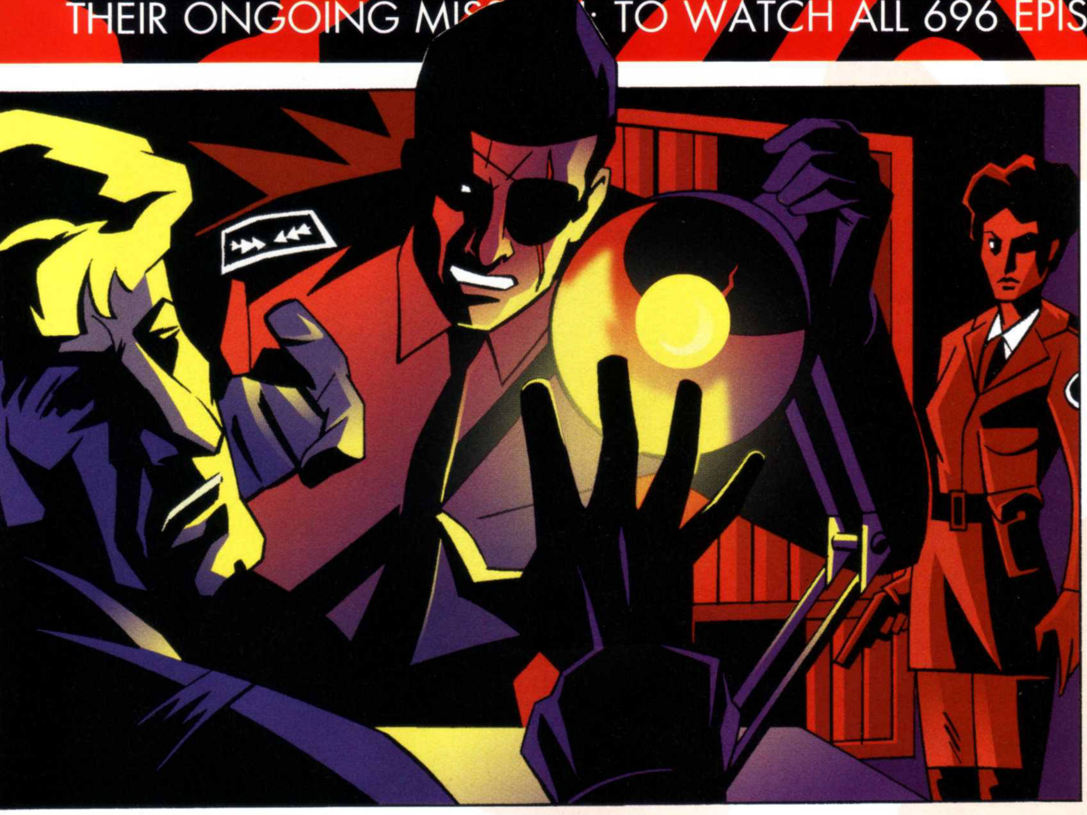
So how did Russell take to the storylines, and the ways in which Uvanov has developed? " I think the *Kaldor City* scripts are very good indeed, and I think the set up between Uvanov and Paul's character, Iago, is a splendid relationship. I mean, you don't really know which one is the biggest baddie, and yet also they are both goodies in a way. I think Uvanov is very subtly written in that he's a good deal cleverer than he pretends. He's also got a quick temper, and thinks, 'I'm the boss and I'm going to make sure you know that I'm the boss!' I don't think Uvanov sees himself as a villain at all. I mean look at who he's up against! He's a very interesting character, I think."

Audience reaction appears to have been as good for the CD series as for the original TV story. "Someone came up to me recently," Russell comments, "and said, 'I watched *The Robots of Death* last night, and then I listened to the first *Kaldor City*. It was like Uvanov had just stepped out of one story and into the other.' I was flattered, but it's also a lot to do with the writing. Again, like *Doctor Who* at its best, the stories work on many different levels. I also think we have a great cast. There's Scott Fredericks as Carnell, there's Paul Darrow of course, there's Peter Miles, and now this time around we've got Nick Courtney and David Collings. There's always a lovely atmosphere in the green room. And we even have sing-alongs. Well, I do anyway! 'Everything's up to date in *Kaldor City*'," choruses Russell, bursting into song, "and yes, I do believe it is. It's a wonderful series to work on and I'm very much looking forward to finding out what's going to happen next!"

Kaldor City 3: Hidden Persuaders is out on 30 November

THE TIME TEAM

THEIR ONGOING MIS : TO WATCH ALL 696 EPISODES OF *DOCTOR WHO*



EPISODE 270 TO EPISODE 277

CLICHÉ COUNTER

Deaths on screen so far

00379

One or more regulars rendered unconscious

00066

One or more regulars incarcerated

00110

Compiled by GARY GILLATT

Illustrations by ADRIAN SALMON

The Time Team have assembled in Jac's flat, and while they argue over who gets the sofa, we'll take a moment to run over 'the story so far' of *The Ambassadors of Death*...

Some English astronauts went missing on a mission to Mars. Another astronaut went looking for them, and he went missing too. Then it seemed the astronauts had all come back to Earth, but they went missing again. Then they turned up under the control of a nasty man called Reegan and his mysterious boss. But these weren't the astronauts after all. The astronauts are missing. The Doctor has now flown into space in a rocket, which seems a reasonable response to this over-abundance of plot.

Episode 6 begins, and the Doctor is in a fancy alien ship and – oh happy day! – he's found the bloody astronauts. They were still in space all along!

"There's something cleverer than usual about the way that the three astronauts have been conditioned to believe that they're watching the footie rather than a flashing globe," says Clay. "It's an unexpectedly nice bit of *Doctor Who*-ey oddness."

These missing astronauts, you see, have been held captive by some aliens who are awaiting the return of three of their own kind, who are missing on Earth. Well, perhaps not missing as far as Liz Shaw is concerned, as she's just across the room from one, and he's finally taken his helmet off...

"An alien with dreadlocks, wearing a balaclava and mittens," chuckles Peter. "Yet visual effects, via the joy of CSO, have made it look genuinely eerie!

"But the cliffhanger's hardly a revelation is it?" sighs Richard. "Surely we've known that Carrington's been the villain ever since his first appearance?"

One of these aliens, you see, inadvertently killed a man on an earlier Mars mission, and Carrington believes they pose a threat to Earth. They're quite nice really, and Carrington is as mad as a stoat. He's trying to provoke mass hysteria by showing one of the aliens on TV; though if the viewing public is anything like the Time Team, they'll just critique the CSO before putting the kettle on ...

The alien commander is threatening reprisals if his ambassadors are not returned, so the Doctor, now back on Earth and held captive by Reegan, has to signal for rescue by UNIT. "Here's a sad location detail," says Richard, a published nerd on such matters. "The place Benton points to on the map as being the source of the signal, is where they filmed the location scenes in question!"

With help from the Brigadier and two of the aliens, the Doctor foils Carrington's plan. "The Brig's a real professional isn't he?" notes Peter. "Kick in the door, see the villian, bang bang, job done. No talk, no mercy, just action!"

"But Nick Courtney is rubbish at fighting, isn't he?" laughs Richard. "There's no conviction about what he's doing. It looks so fake."

"We are, you must all agree, watching a completely different series now," says Clayton. "In all honesty, this is almost unrecognisable as *Doctor Who*. It's very enlightened and humane."

"Indeed," agress Peter. "And this is the second time in a row that *Doctor Who*'s felt pity for his enemies. Though otherwise, he remains a bad-tempered old goat, I'm happy to say!"

And so the Team begin their assault on the final story of Season Seven, as volcanoes and lava form a special title sequence for *Inferno*.

"I said this last season," comments Jac, "but I love the individual titles we've had recently. There's too much uniformity on TV so it's nice to see something designed just for this story."

The Doctor is belting out Verdi as he drives Bessie through oily slush. "Another tale, another industrial complex," says Peter. "These locations are becoming tedious."

Our hero seems to have taken up residency at this particular complex, which is run by one Professor Stahlman, an aggresive old cove who is in charge of an operation to tap the energy-rich 'Stahlman's Gas'. The scientist's manner is so irritable and dyspeptic one may think he produces this noxious vapour personally, but no; it is only to be found by drilling right through the Earth's crust. This project, nicknamed 'Inferno' by the staff (presumably after their favourite London nitespot of the 1960s), is just some 70 hours short of final penetration. (In fact, the word 'penetration' is used a lot in *Inferno*, and the boys of the Team snigger every time. We're not in sophisticated company here.)

"There's a lot of difficult exposition to get through here, isn't there?" ponders Clay, having trouble telling his main bore apart from his Number Two pipe. "It's not particularly interesting, but it's made watchable because the performances are so good."

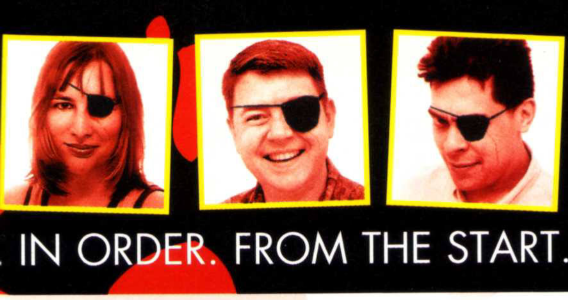
"But Stahlman is just another clone of Robson from *Fury From the Deep*," observes Richard. "Running the plant his way, with no delays, and with the maximum amount of bad temper."

Lethbridge-Stewart and his men are also on site, looking after security. "That's not UNIT's remit, surely?" asks Richard. "Are they already expecting something other-worldy to happen?" Lo-and-behold, there's trouble at t'bore when technician Slocum touches some green goo which is oozing from an outlet pipe. Typically enough he turns green, starts growling like a dog, then kills a man with an adjustable spanner. That's a wrench for the Brig. Ho ho!

This is all of little immediate concern for the Doctor, who has business of his own. He's using power from the Inferno nuclear reactor to run some experiments on the TARDIS console, which he unplugged from the ship and stowed in a shed in the grounds of the complex. The Team discuss at some length how he might have got it there, with Clay and Peter improvising a Chuckle Brothers routine of the Doctor and Liz rolling the console out of the police box doors. "To me! To you! You mutht mind the paintwork, Lith!"

"Hold on," says Jac. "Is that the first time that green middle thing from the TARDIS is called the 'console'? Or have I just not noticed before?" The Team think about that as Jac continues. "And that's 15 minutes before we've seen Liz!" complains Jac. "She really is the least-used 'assistant' of all time."

A power surge in the 'Megga-voltage' sends the Doctor and the console briefly into a weird dimension. More of that later. Tracking



IN ORDER. FROM THE START.

the cause of this electrical problem, the Doctor almost trips over the end of Episode 1 as Slocum pops up at the power unit. "There's an award for Most Abrupt Cliffhanger required here," laughs Clay. "Still, at least Pete's got some more monsters to coo at."

"I'm not altogether impressed," replies Peter, squinting at Slocum as Episode 2 begins. Indeed not, as our mad mechanic is now the spitting image of TV's favourite human behaviourist, Lord Winston. A bit sinister, sure, but not a likely rival for the Daleks. The Doctor looks on as the poor man is shot dead, then breezes off to cause more trouble in Inferno control room.

"Hooray for selfish old Doctor Who," laughs Clay. "He's only concerned with the Inferno Project for as long as his patience lasts, but really far more interested in making a test run with the TARDIS console! Welcome back, Billy!"

"You do have to wonder about the Doctor's motives," adds Peter. "Despite his suspicions, he barely tries to stop Stahlman touching the jar of goo. And now look! Venusian Karate, with an intent to permanently paralyse! He must really hate the Prof!"

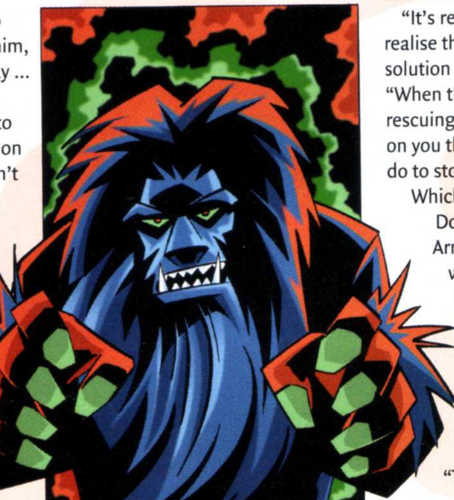
"That karate's just silly, isn't it?" tuts Jac. "What with that and last story's disappearing tape reels ... Now, I know the whole premise of the series is unbelievable, but I prefer it to be *believably* unbelievable. Now the Doctor's just got a new trick each week."

"I don't mind it too much," says Clay. "At least it's explained, unlike the last story's magic tricks. That's the Doctor's first shout of 'Hai!', I notice. Did you know that just means 'yes' in Japanese?"

"Hai," says Peter.

The Doctor has sloped off back to his hut to play with his console. The Brig and Liz follow him, only to see the Time Lord suddenly vanish away ...

In Episode 3, the Doctor finds himself in a different version of Earth – not that he seems to notice at first. "The Doctor is remarkably slow on the uptake, isn't he?" says Peter. "Who wouldn't guess that they were in a parallel universe? I wonder what happened in this one ... Did the Roman Empire never fall? Or did the Nazis win World War II?"



Peter may not be far wrong there, as this other Earth is indeed run by fascists. Laws are enforced at gunpoint and the Inferno project is a labour camp. Here, Liz Shaw is a jackboot wearing bitch and 'Brigade Leader' Lethbridge-Stewart is a vicious bully in an eyepatch. There's doubtless a funny story about that, but we never find out what it is ...

'OH THOSE TEETH! THAT HAIR! THE WET DOGGY NOSES!'

"I bet the production team had an absolute whale of a time thinking up all the small variations between the two parallel worlds," says Richard. "There are so many tiny differences to spot."

"The cleverest thing," says Clay, "is that the regulars haven't been told just to play the opposite of their normal roles, but to act *versions* of them that we can believe are the same people, but for whom things have turned out differently. Section Leader Shaw isn't so far removed from the snotty Liz of *Spearhead from Space*, and Nick Courtney is brilliant as a Brigadier just a step further on from the one who murdered the Silurians."

Jac is less impressed. "Isn't it stretching plausibility just a little bit that all these doubles, having made completely different life choices, still end up at the Inferno project together?" she says. "I think so. It's silly and rubbish if you ask me!"

"In this universe, who defeated the Nestenes and Silurians?" asks Peter. "Or maybe the Nestenes have already taken over?"

With that logic, it's just as likely it's WOTAN who's in charge; perhaps in league with the Chameleons, the descendants of Tegana, and the man who invented DN6. Either way, the Doctor is too busy trying to save his skin to find out. The drilling operation on this world is many hours in advance of its parallel, and there's mere hours until penetration. (Boys: "Hee-hee-hee!") By Episode 4, the Team are quite used to this new fascist version of *Doctor Who*.

"God, it shows how good the parallel Earth scenes are when we cut back to 'our' world and it seems so bland by comparison!" says Clay. "I adore the utter harshness of the totalitarian state."

"Have you considered working for the BBC?" asks Peter, who then receives a glare from Section Leader Jac Rayner.

"The story's a million miles away from the 'monsters rule the world' schtick," muses Clay. "Again, it's sort of grown-up drama."

"Silly and rubbish," repeats Jac. "This is just appalling! The dialogue and am-dram improvisational style acting is the worst since *Edge of Destruction*. How can any of you like it?"

"Um ..." ums Clay. "I think this is one of the best episodes yet." Jac gasps, appalled. "Do all the rest of you like it, then?"

The other boys nod solemnly at Jac, their expressions serious – at least until a tannoy voice announces imminent penetration.

"What a superb cliffhanger!" gasps Peter. "A countdown to the end of the world! And the Doctor shows fear, concern ... *panic!*"

Yes, on the nasty Earth the drill has made it through the crust, and bar the major characters, and some of those grunting dog-men, everyone has legged it. "It's a pity that the model shot of the exploding refinery isn't used right at the beginning," says Richard, "because although everyone is running about, it's not terribly clear that a disaster has actually happened."

"Oh no!" shouts Peter. "It's all gone horribly wrong! The monsters look so silly, especially Benton. Oh, those teeth! That hair! Those wet doggy noses!"

"Silly and rubbish," says Jac again, crossing her arms.

"But this is breathtaking stuff," argues Clay. "The way it focuses on the characters' growing realisation that their deaths really are inevitable. There's no light relief. *Doctor Who*'s rarely been brave enough to ditch the jokes completely before now."

"And that's a *good* thing?" replies Jac. "I want to know what happens, but at the same time I really think it's bad. Bad story, bad dialogue, and uninspiring production."

"It's really quite disturbing when you realise that there isn't going to be any cosy solution to the situation," says Richard. "When the Doctor starts talking about rescuing the other world, it suddenly dawns on you that there genuinely is nothing he can do to stop the destruction this dimension."

Which is a bit odd really. Given that the Doctor seemed to know that Armageddon would result if the drilling was completed, why did he never try to stop it – on either version of Earth? No-one asks him, and by Episode 6, everyone has come to believe his tales of dimensional travel. Indeed, bar the Brigade Leader, they're all working to help him back to 'our' Earth.

"There are a few too many histrionics this week for my liking," says Clay. "It's all very well showing society breaking down, but people just keep giving the Brigade Leader grief for being a bully and it all starts to feel a bit preachy."

"OK, I have a positive thing to say," says Jac with a smile. "I like the red tint on the outside shots."

This world is to be consumed in fire, but the most immediate danger to the Doctor and co are the growling mutants. "It's still not clear what this green goo is and why it turns people into hippy wolfmen," ponders Peter. It's a fair point, especially when it seems, from Slocum's sabotage of the reactor, that the mutants are working to a plan. But what that plan is, we'll never know.

"This is the most padded episode in the history of padding," complains Jac. "Back in the real world, Liz and Sutton have a silly conversation about nothing. In the eyepatch world, they try to fix things. It doesn't work. They try to fix things again. It doesn't work. They try to fix things again. It doesn't work. The end."

"The tension is slightly spoilt by everyone selflessly trying to help the Doctor escape in the face of their own deaths," says Clay. "But it is suitably shocking – and no cop out, thank God! – when Liz and everyone are condemned to die in a lava flow."

"And now I suppose we have to see the Doctor go through it all again," grumbles Jac. "What a dreary excuse for a story ..." DWM

AND YOU SAID ...

THE AMBASSADORS OF DEATH

"I wonder if the Doctor was momentarily tempted to work for the crooks. They at least could get speedy delivery of the equipment he needs!"
STEVE MANFRED, USA

"It's rather odd to see that UNIT sentry killed so memorably in Episode 4 back at work, smiling and waving ..."
DAVID MALPASS, BURY

"It's very moving that when the aliens at last get the ability to communicate, the first thing they ask is why they must kill?"
ROB SHEARMAN, LONDON

INFERNO

"You'd think that, with all the practice the fascist guards must get, they'd be better shots ..."
STEVE MANFRED, USA

"Forget the E-Space or Guardian trilogies, is *Inferno* the last in the 'scientific-complex-full-of-white-coated-extras' trilogy?"
ZION WALSH, LONDON

"Ironically, it's probably John Levene's performance as the Platoon Under Leader which made good old bland and homely Sergeant Benton such an enduring character"
ROB SHEARMAN, LONDON

"Essentially, the Doctor abandons the people in the parallel universe to their fate. He doesn't win – he fails miserably, and it's a shocking jolt."
ZION WALSH, LONDON

In **DWM** 326, the Team will be facing Episodes 4-6 of *The Mind of Evil*, all of *The Claws of Axos* and the first part of *Colony in Space*. If you've got anything to say about these episodes, send your comments to the editorial address or via email to *dwm@panini.co.uk* (headed 'Time Team') by 30 November, please.

Dimensions in Ti

ROLLERBLADES, VERTIGO AND EXPLODING CHURCHES - LOVE IT OR LOATHE IT, THE STORY BEHIND *DIMENSIONS IN TIME* IS ONE HELL OF A JOURNEY ... A *VERY LONG* JOURNEY! "GOOD LUCK, MY DEARS," SAYS ANDREW PIXLEY.

PART ONE

Inside her TARDIS, the Rani and her assistant have captured the Doctor's first two incarnations in a time tunnel. The Doctor's fourth incarnation sends an SOS message to his other selves, warning that their whole existence is threatened by the Rani – who hates children – and wants to lock the Doctors away in a dreary backwater of London's East End. The Rani is also assembling a menagerie of every creature in the universe and only needs an Earthling to complete it. The TARDIS, containing the Seventh Doctor and Ace, materialises next to the Cutty Sark, Greenwich, in 1973 – but suddenly there is a flash and Ace finds herself in the market of Albert Square, Walford, with the Sixth Doctor; they have slipped a groove in time to 1993. Suddenly it's the Third Doctor with Mel in 2013, and then the Sixth Doctor is met by Susan outside the Queen Victoria pub in 1973 – part of an inrush of time zones to seal the Doctors together. In 2013, Sarah Jane finds the Third Doctor who tells her they must get back to the TARDIS and out of the 20 year time loop they are caught in. The Rani releases her specimens into the Square, including a Cyberman which fires upon the Fifth Doctor, Nyssa and Peri; the inhabitants of Walford fail to see the creatures. Soon the trio are cornered outside the Queen Vic by the Rani and her alien menagerie. "Say goodbye, Doctors," cackles the Rani. "You're all going on a long journey. A very long journey ..."

PART TWO

Having revealed herself to the Fifth Doctor, the Rani orders her menagerie back to her TARDIS which is inside the Queen Vic. The Doctor summons up his remaining selves and becomes the Third Doctor accompanied by Liz. When Liz tries to tackle the Rani she is helped by Mandy Slater. Liz escapes as the

ne

Doctor is rescued by Captain Mike Yates who is driving Bessie. The Doctor is taken to a helicopter where he is met by Brigadier Lethbridge-Stewart; by the time they arrive in Greenwich in 1993, it is the Sixth Doctor who alights. The Rani prepares to have her TARDIS materialise at Greenwich – the centre of the Earth time meridian. Back in Walford, Phil and Grant Mitchell discover the second incarnation of Romana hiding in their lock-up; as she walks past the Queen Vic, Romana is dragged inside and the Rani's TARDIS departs. Joined by Victoria, the Third Doctor explains that the Rani's control is breaking down as he returns to the TARDIS in 1973. The TARDIS arrives at the Greenwich meridian with the Seventh Doctor, who emerges to see Leela run from the Rani's TARDIS which is in the form of an obelisk. Leela explains that she was cloned when she was in the form of Romana; the Doctor realises that there are now two time brains in the Rani's genetic computer and that it will overload. As the Rani counts down, the Doctor assembles some equipment with Ace and K9 which will pull the Rani's TARDIS into the time tunnel, freeing his other selves. The minds of the Doctors link and he activates the converter. The First and Second Doctors are freed as the Rani's ship is sucked away, propelled into the Rani's own trap. As Ace and the Doctor enter the TARDIS, the Doctor confirms that "I, I mean *we*, are difficult to get rid of!"

Toy Story Who: Nicola, Peter, Sarah and friends feel the fur ... © BBC

'A few tricks up my sleeve ...'

The Fifth Doctor finally comes face to face with the figure behind the aliens appearing in Albert Square ...

DOCTOR *(Moving forward with Nyssa and Peri)* The Rani! I take back what I said about an ingenious operator being behind these time-jumps.

PERI What's going on, Doctor?

RANI Who else could master such a difficult operation? *(To the aliens)* Back to my TARDIS!

(Suddenly the Doctor seems to summon up a terrible force inside him)

NYSSA What are you doing?

RANI *(Laughs)* Why bother trying to summon up you remaining selves? I've weakened you!

(The Doctor's face starts to solidify ... Explosion! Into the Third Doctor ...)

DOCTOR I've got a few tricks up my sleeve yet, madam. It's time for you to start losing!

From **Dimensions in Time Part Two** by John Nathan-Turner and David Roden

In Production

Nathan-Turner (far left) and Roden (far right) look on as Ross Kemp and friends make a spectacle of themselves. © BBC

Since *Doctor Who* had concluded regular production in August 1989, producer John Nathan-Turner had remained at the BBC as 'caretaker producer' for 12 months, after which he had worked with BBC Enterprises on various *Doctor Who* videotape and audio cassette projects. Concurrently, his own Saltdean based production company was involved with other series proposals, including a bid for *Doctor Who* which was amongst the tenders being considered by the BBC for independent production.

In late 1992, Nathan-Turner proposed the notion of a special adventure to be made the following year, celebrating the series' 30th anniversary. However, he was unaware that BBC Enterprises were already looking at developing *Lost in the Dark Dimension*, a script for a 96-minute *Doctor Who* film by Adrian Rigelsford and Joanna McCaul, for broadcast in November 1993. At the start of 1993, Nathan-Turner was offered the post of script consultant on the project, but felt it best to decline since he would be unable to produce the film itself.

In May 1993, Nathan-Turner was taken out to lunch at the Balzac Restaurant by his old friend Nick Handel who worked at BBC Features; Handel had been a drummer in a charity pantomime which Nathan-Turner had once written in Thames Ditton. Handel had just been assigned to edit the main 1993 fund-raising programme for the BBC's *Children in Need* charity which would air on BBC1 over *Doctor Who*'s anniversary weekend. This year, James Moir, the Head of BBC Entertainment, had given the go-ahead for a 3D broadcasting gimmick using a new German process which, while still requiring the viewers to use special glasses, allowed the programme to be viewed in 2D by those without glasses – unlike the old two-colour or polarisation techniques used at the cinema.

Aware from BBC Enterprises' press launch in April 1993 that *Doctor Who* was to be celebrating its 30th anniversary, Handel asked Nathan-Turner if he would like to develop a five minute 3D *Doctor Who* sketch for *Children in Need*; *Doctor Who* seemed an ideal vehicle to showcase this new technology. It was not unusual for a popular BBC drama series to feature in a specially made sketch for the evening; in 1992, the cast of *Casualty* had given up their time to make such an item. Although tempted by the challenge of the new technology, the former producer was not keen on the idea; after *Lost in the Dark Dimension* he had felt that he should make a break from *Doctor Who* after 13 years. Handel gave Nathan-Turner a few days to think about the offer. When Nathan-Turner discussed the project with his agent, Richard Wakeley, Wakeley suggested that this could be an ideal opportunity for him to have a final *Doctor Who* swansong – something he had not had the chance for in 1989. Nathan-Turner then phoned Handel and accepted the assignment.

In the meantime, on Thursday 10 June, BBC Enterprises confirmed that the special, *The Dark Dimension* (now credited purely to Rigelsford), was soon to enter production, directed by Graeme Harper and produced by Penny Mills. However, no sooner had pre-production begun in earnest than the project was cancelled at the behest of Philip Segal who was involved in developing a new *Doctor Who* television series pilot as a BBC co-production with Steven Spielberg's company Amblin in America. *The Dark Dimension* was formally cancelled on Friday 9 July and elicited a lot of press coverage in papers like the *Daily Mail* and the *Evening Standard*.

Nathan-Turner's experience of writing *Doctor Who* was limited to minor script alterations, notably during 1986 when the series had had no script editor. Ideally he needed a co-writer for the project and thought of David Roden, a 21-year-old

The wretched Rani (Kate O'Mara) announces today's specials (gherkins in a jar, probably). © BBC

actor/writer based in Canterbury; born David Roden Mansell, he had been forced to drop his surname for professional reasons as Equity already had an actor called Mansell David. Over the last couple of years, Nathan-Turner had been lecturing on TV scriptwriting at universities and colleges, and Roden had been in one of his audiences. Since the lecture, Roden had bombarded Nathan-Turner with script ideas that the producer had been unable to develop. Now, Roden received a phone call out of the blue to develop the *Doctor Who* sketch; he was familiar with the show, having watched it a lot as a child and having a particular fondness for the Peter Davison era.

Working quickly, Roden developed a sample idea purely as a starting point; this was *Destination: Holocaust*, "A Special Adventure in 3-D for *Children in Need*" [see p30] which saw the Seventh Doctor and the Brigadier engaged in a battle in the English countryside with a platoon of Cybermen. Nathan-Turner had indicated that since studio time would be expensive, the whole item should be written so that it could be made on location. Roden was particularly pleased with the character of a vicar who saw the Cybermen as the Devil's work; this was inspired by the curate in H G Wells' *The War of the Worlds* and, more specifically, Jeff Wayne's 1978 LP version where Phil Lynott played Parson Nathaniel.

Roden despatched *Destination: Holocaust* to Nathan-Turner who laughed at it; although the script was exciting, it was far too expensive, involving elements such as night shooting, snow machines, a car crash and a spaceship hitting a church. Nathan-Turner also knew that most of the BBC Cybermen costumes were unusable, and rather than a single enemy race it would be best to have a cavalcade of different monsters where the odd outfit or two might be available. He also wanted something with a more nostalgic feel to it. *Destination: Holocaust* was abandoned the next day.

3D The Pulfrich Effect

The Pulfrich Effect on which the 3D television technique was first explained in 1922 by the German physicist Carl Pulfrich (who was unable to observe it himself since a cataract rendered him blind in one eye); he published his findings in *Die Naturwissenschaften* five years before his death. Pulfrich discovered that if an object moves horizontally across the field of view while there is a dark filter over one eye, the object will move back or forth in depth depending on its speed and direction. The eye and brain take longer to process dark images than light ones; hence a dark filter on the right eye delays the image by a fiftieth of a second. When both eyes try to resolve the same image, it shifts it back of forth in the plane; objects moving left to right appear nearer while those moving right to left are more distant. The notion of its use for television 3D had been exploited in the late 1960s by "TV Stereo Spex" which had glasses in which the wearer could rotate one of two polarising filters to create the effect. It was soon discovered that after around 30 minutes, the human brain started to adjust to the shift in depth of the moving objects, so the Pulfrich effect would wear off so its application for longer shows was limited. The version of the technique being used by the BBC was developed in Germany and allowed viewers without the glasses to see the show in 2D; it did however require the camera to be moving almost the whole time which meant each shot had to be time-consumingly choreographed.

Although the original notion had been to produce a story with Sylvester McCoy as the Doctor, to make the sketch more of a special anniversary celebration Nathan-Turner and Handel decided to involve as many of the previous actors who had played the Doctor as possible; this would add the nostalgia factor Nathan-Turner desired as hopefully viewers would tune in to see their favourite Doctor.

By now, a director had been assigned to the segment in the form of Stuart McDonald, who would also supervise the main appeal programme on the night; this was a blow to Roden who had hoped to direct the insert himself. McDonald had worked on programmes including *Bodymatters* and the *Tomorrow's World Christmas Quiz* in 1986 where Colin Baker had appeared in costume as the Doctor.

McDonald and Handel had familiarised themselves with the 3D technique when they went to Munich earlier in the year. Nathan-Turner explained to Roden on the phone that the 3D effect only worked when there was relative movement of objects in the picture frame, so scenes like those with the Doctor and Brigadier talking in a car would not be suitable. It was also desirable to include female companions rather than the Brigadier, and a humanoid villain.

Handel was keen that the sketch should involve another ingredient which would guarantee press attention. Nathan-Turner eventually suggested a tie-up with the TARDIS landing in Albert Square from *EastEnders*; the BBC soap had been running since 1985 and was one of the highest rated shows in the UK alongside Granada's *Coronation Street*. Nathan-Turner had various links with the show and his partner Gary Downie had been a regular member of its production team. Handel liked the idea and set up a meeting with the *EastEnders* team.

Handel, Nathan-Turner and McDonald went to the BBC's studios at Elstree, where *EastEnders* was made, for a meeting with producer Leonard Lewis, series script consultant Tony McHale and the series' press and publicity officer Sarah Bache. *EastEnders* normally had a blanket refusal on all requests to shoot on the Albert Square backlot at Elstree, but BBC publicity liked the idea of the TARDIS appearing in Walford. Lewis was not at all keen on the notion; the production pace on *EastEnders* was demanding and he did not want his schedule disrupted. Furthermore, during the planned production period of late September there would be building work on an extension to the Albert Square backlot which would cause a lot of noise. It was agreed that McHale would approve the script to ensure that the dialogue spoken by the *EastEnders* cast was in character; the *Children in Need* team were also told that some characters would not be available because they were being written out or had a heavy workload. Nevertheless, *EastEnders* had provided material for *Children in Need* before, and it was felt that goodwill for charity would furnish the extra effort.

Nicola Bryant, Peter Davison and Sarah Sutton practise their cockernee accents, treacle! © BBC

In the meantime, Moir wanted BBC Entertainment more involved with *Children in Need*, and so a cross-over was planned with the popular Saturday night show *Noel's House Party*, hosted by Noel Edmonds. The *Doctor Who* team were summoned to meet producer Michael Leggo (son of Tony Leggo, a former *Doctor Who* film cameraman), to discuss making the sketch into a two-part item; the first programme would be broadcast on *Children in Need* on Friday 26 November, with the second in *Noel's House Party* the next night. Leggo was enthusiastic about *Doctor Who* featuring on his show.

At another meeting with Leggo and the incoming *House Party* producer Jonathan Beazley, it was agreed that, like all items on *House Party*, the episode should last no longer than five minutes, and Leggo asked that his segment should include a notable visual effect, all the Doctors and certain of the *EastEnders* characters. He was keen that *House Party* director Arch Dyson, should helm the second segment, but this was rejected as it made the crew too complex. With all the elements now being suggested, Handel realised that Part One needed to be extended to seven minutes.

The original intention was that the humanoid villain would be the Doctor's arch enemy the Master, but it soon became clear that Anthony Ainley would not be available to play the part. Nathan-Turner had always had a fondness for the Time Lady villain the Rani, as played by Kate O'Mara in *The Mark of the Rani* and *Time and the Rani*, and so this character replaced the Master in Roden's new idea. The Rani was

CHARITY *BBC Children in Need*

BBC *Children in Need* is a registered charity which raises money to improve the lives of children in the United Kingdom. It began with a five minute radio appeal on Christmas Day 1927 which raised £1,143. In 1955, the appeal transferred to BBC Television for the first time at Christmas when it was fronted by Harry Corbett and Sooty. In 1980, BBC1 revised the concept into that of an American-style telethon held in the final weekend of November and hosted by Terry Wogan, Sue Cook and Esther Rantzen; this raised over a million pounds. To date, almost £300 million has been raised by viewers in events each year, with all the donations benefiting various projects around the country.

On Friday 25 November 1983, *The Five Doctors* received its British television premiere as part of the *Children in Need* schedule, and some BBC regions superimposed crawler captions urging donations over the transmission; Peter Davison also pre-recorded an item with Terry Wogan (in which Davison donated the coat he had worn as the Doctor) at Broadcasting House on Wednesday 16 November although this was only shown in a few regions. The following year, Friday 23 November, saw Tom Baker being interviewed by Dave Lee Travis in an opt-out for BBC Wales. On Friday 30 August 1985, Colin Baker, Nicola Bryant and John Nathan-Turner had attended a fund raising event at the Blackpool *Doctor Who* Exhibition; the stars had a special day with under-privileged children and participated in fund raising. Film of this event was shown in part on Friday 22 November 1985 when Patrick Troughton, Carole Ann Ford, Maureen O'Brien, Peter Purves, Michael Craze, Jacqueline Hill, Jon Pertwee, Caroline John, Nicholas Courtney, Richard Franklin, John Levene, Elisabeth Sladen, Louise Jameson, Ian Marter, Peter Davison, Janet Fielding, Matthew Waterhouse, Mark Strickson, Nicola Bryant and Colin Baker emerged from the TARDIS to present Terry Wogan with a cheque for £1000 raised at Blackpool and another cheque for £100 from the Doctor Who Appreciation Society (once again, not all regions took this item). The following year saw a TARDIS prop being auctioned for *Children in Need* in Derek Jameson's Radio 2 programme. The police box raised £3,100 on Friday 21 November 1986, purchased by Alexander Patrick of Birmingham for his motor museum; Miss World arrived on the main show that evening in the box. Sylvester McCoy also made appearances while he was the Doctor in the editions of Friday 27 November 1987 (when he answered questions on the then-groundbreaking medium of 'electronic mail') and Friday 17 November 1989 (performing part of his stage act involving a massive piece of elastic), while Sophie Aldred took part in the East Kent opt-outs on Friday 25 November 1988 which was the year that the Daleks also attempted to take over *Woman's Hour* in connection with the event. A sponsored Dalek push was also covered as part of the BBC Cymru material for the broadcast of Friday 23 November 1990.

If you have enjoyed any of the *Doctor Who* items seen in previous editions of BBC *Children in Need*, please consider making a donation to this year's appeal. The charity helps children who face homelessness, neglect, abuse and poverty as well as those with disabilities, severe illnesses and addictions. You can donate money into any branch of HSBC bank or call:

0845 733 2233

given a companion which Roden hoped he could persuade Sir Ian McKellan to play, since he had worked with McKellan at the National Theatre; as such, the character was named "Cyrian" after "Sir Ian". Roden was also given various *Doctor Who* serials on tape by Nathan-Turner to view for research, including *The Five Doctors*.

Searching for a title which related to the 3D effect, Nathan-Turner ventured *3-Dimensions of Time* which Roden modified to *The Dimensions of Time*. In early July, the first draft of Part One was developed by Roden and Nathan-Turner; the basic structure came from Roden, with Nathan-Turner adding odd elements and lines of dialogue. The aim was to have all the action in Albert Square with the exception of scenes in the Rani's TARDIS which would involve minimal studio work. The team were still uncertain about their facilities; they were also unsure about which *EastEnders* cast would be available, but hoped to have two helicopters available from the Royal Navy ... and all five of the surviving Doctors involved.

> **'It's a peculiar feeling to round a corner and arrive in Albert Square!'**
>
> Sophie Aldred • *DWM YEARBOOK '95*

The draft script was shown to the two German 3D specialists who would be working on the project, one of whom, Tommy Beier, would be one of the cameramen. The pair indicated that the script had too much of an emphasis on drama and would need to allow far more incident and movement to exploit the 3D effect fully.

The major blow then came when Lewis informed the *Doctor Who* team that in the week planned for their shoot at the end of September, the Albert Square backlot would only be available to them for one day; Lewis believed that this was adequate time since his team could shoot 10 to 12 minutes per day for *EastEnders* there. However, he had failed to take into account the fact that the 3D shoot needed every shot to be planned and rehearsed far more with relation to the movement of foreground and background props. McHale and Bache were unable to help the team any more, apart from suggesting that another street market resembling the Walford one was found. However, this would then mean taking the *EastEnders* cast away from BBC Elstree when the original plan had been to keep costs down by using the backlot.

With the *EastEnders* situation becoming increasingly impractical, Nathan-Turner took the decision to drop this element entirely from the programmes. Roden suggested taking the first episode and completely rewriting it so that it could be made at Dreamland, a period funfair in Margate. However, Downie had contacts at Chessington World of Adventures from a previous shoot there, and was sure that the theme park would be happy to let their site be used free of charge.

Roden had recently worked on Derek Jarman's *Wittgenstein* in which he had played a student; also in the cast had been Michael Gough as Bertrand Russell; Roden felt that Gough could be persuaded to reprise his 1966 role of the Celestial Toymaker.

Thus in July, Roden developed a new script entitled *The Endgame*; this required all five surviving Doctors, Nicholas Courtney as the Brigadier, Gough as the Toymaker and various other cast members as Sergeant McRae, UNIT Troops ("This can include Captain Yates, Sergeant Benton, whoever we can get") and Cybermen.

In the meantime, Handel had been out of contact on a tour of the BBC regions co-ordinating the local opt-outs on the Friday night broadcast to ensure that there was no duplication of ideas. On his tour, Handel had found that the *Doctor Who/EastEnders* item was envisaged as the highlight of the seven-hour broadcast. As such, Handel asked the team to persevere with involving *EastEnders*. Nathan-Turner met up with McHale in Brighton one Friday night when the script consultant was working on a new thriller series, *Resort to Murder*. McHale explained that there was little he could do to help on the *EastEnders* front, particularly as the soap opera was also trying to record a storyline in Amsterdam at the time as well as getting ahead of schedule to allow a fortnight's holiday over Christmas. In addition, the role of production associate on *EastEnders* was in transition and nobody could confirm the backlot schedule.

Because Nathan-Turner personally knew some of the *EastEnders* cast, Handel suggested that he approach them directly for help. Nathan-Turner knew Wendy Richard, who played Pauline Fowler, best of all; they had the same agent, she had worked for him in panto with Colin Baker and he had suggested her to Matthew Robinson, the first director on *EastEnders*, for the role of Pauline in 1984. He phoned

Driving at breakneck speed, the two joyriders were eventually caught on speed camera ... © BBC

STORYLINE *Destination: Holocaust*

The pre-credits open at night on the platform of a railway station "somewhere in Southern England". Strange sounds are heard, snow starts to fall and clouds gather, crackling with electricity. The TARDIS emerges from the clouds and spirals down to rest in an alcove on Platform 2. A figure emerges and goes out to the main entrance where another figure is alighting from an expensive Jaguar car. The Brigadier is delighted to see the Doctor – although the Doctor feared that he might have missed the Brigadier and comments that there is a storm coming as they head off for their reunion in the Jaguar.

After the title sequence, the Doctor is talking to the Brigadier about a liar called Strobilus and asks who will be at the UNIT reunion; he hopes to see Captain Yates, Sarah Jane and "dear old Liz". An enormous green fireball bursts out of the clouds and hurtles to Earth, skimming over trees and houses. In a nearby church, a vicar hears the noise of the object and, hurrying outside, sees the fireball strike the church spire and impact into the nearby vicarage. A section of the burning ball drops in the country road in front of the Jaguar, causing the Brigadier to brake sharply. With the vehicle amidst burning liquid, the Doctor gets his winded friend out of the car into the trees as the Jaguar explodes. Examining the smoking metal, the Doctor finds it is pure varinium. Outside the church they encounter the vicar who is desperate to reach his wife, Agnes, who was in the vicarage – despite the fact that nobody could have survived. The vicar is sure that this is the Devil's work. The Doctor spots a line of silver figures emerging from the flames and green light, and stalking up the hillside towards the church – Cybermen. The aliens open fire on the trio, and the vicar is blasted backwards into a gravestone by a beam of blue light. The Doctor and Brigadier take cover inside the church.

Inside the church, the pair try to find another way out, aware that the roof is badly damaged. Spread-eagled across the altar is the incomplete remains of a Cyberman, and the Doctor determines that the spaceship must have been blown apart on impact. The Cybermen blast the church door off its hinges, and the pair face a Cyberleader. The Cyberleader explains that they have tracked the Doctor through time and space as they wished him to witness the destruction of Earth; they came to find him and to find new life for their race. Although the Brigadier says that mankind will be defiant, through the hole in the roof can be seen the underside of a vast spaceship. "When dawn comes we shall be the new masters," says the Cyberleader as its troops lead the Doctor and Brigadier away. Outside the church, a beam of light shoots from the underbelly of the ship, sweeping the group up towards the vessel in the shaft of light as the picture fades to black ...

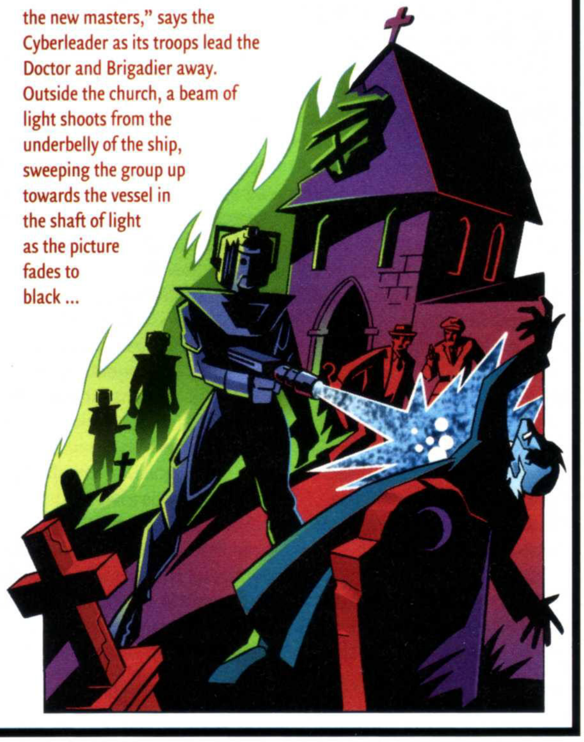


ILLUSTRATION BY ADRIAN SALMON

Richard late one Friday afternoon, as the actress was finishing a weeks' work at Elstree, and explained the idea of playing Pauline at different ages; Richard readily agreed and asked if there were any other cast members he would like to involve. Letitia Dean was also in Richard's dressing room and said she would like to play an older Sharon Watts; Gillian Taylforth was soon keen to be involved as Kathy Beale.

On the Monday morning, Nathan-Turner, Roden and Downie scouted the Greenwich area as a possible venue for recording. Arriving at the Centre House production office before lunch, the replies concerning actors who would be available were starting to come in. Jon Pertwee was available and Colin Baker was keen to take part – although he would be touring in *Nightfright!* that week. Sylvester McCoy was going to be in rehearsals for a new stage presentation of *The Invisible Man* which was opening at the Churchill Theatre in Bromley on the Wednesday of the shooting week; with this and a Thursday matinee, he would only be available on Friday. Peter Davison was the major problem; he had been playing Squire Gordon in Warner Brothers' feature film version of *Black Beauty* but this was over-running. His second call when available was as presenter of a BBC astronomy series, *Heavenly Bodies*, which was due to be recorded on a cross-channel ferry. Thus *The Dimensions of Time* would have to be his third priority. Tom Baker had been sent a copy of the script and was not really sure about doing it as he didn't like the material. Kate O'Mara indicated that she would love to do it but was working in the theatre at Southsea that week. Bonnie Langford had a show in High Wycombe with Wayne Sleep in the evenings. Tentative agreement was made with Nicola Bryant, while Frazer Hines confirmed that he could be released from the soap *Emmerdale* for a day's recording.

Of the *EastEnders* cast, Pam St Clement and Mike Reid were both keen to be involved as Pat and Frank Butcher; Reid appeared in *Doctor Who* in the 1960s as a stuntman and extra in serials like *The Myth Makers* and *The War Machines* and had worked on the 1965 film *Dr Who and the Daleks*. Ross Kemp and Steve McFadden who played the Mitchell brothers were also interested, and so were written into Part Two. Eventually a compromise was reached over the Albert Square backlot; the *Doctor Who* team could use it for two days – Wednesday 22 and Thursday 23 September.

> 'It was a great shame we couldn't have done more with it, really ...'
>
> **Sylvester McCoy** • DWM 218

By now, a crew for the production was being assembled, and Nathan-Turner was keen to use as many people from *Doctor Who* as possible so that they would be familiar with the series' technical issues. Gary Downie became production manager, a post he had held on both *Doctor Who* and *EastEnders*. Mike Tucker was assigned as visual effects designer; a devoted fan of *Doctor Who*, Tucker had been an assistant designer on many serials from *Dragonfire* onwards. After alleged "artistic differences" with two earlier costume designers, Nathan-Turner brought in Ken Trew, who had worked on *Terror of the Autons* and various serials during the McCoy era. The researcher was Emma Dow, the daughter of Ian Dow who had handled OB lighting on many McCoy serials. The budget for the show was set at £45,000.

To provide the menagerie of monsters, Nathan-Turner contacted Andrew Beech, a former co-ordinator of the Doctor Who Appreciation Society who owned a number of original costumes from the show. The project was explained to Beech in broad terms, and an advertisement appealing for any fans with costumes to become involved was placed in Issue 189 of the newsletter, *Celestial Toyroom*. Applicants were invited to send a photo of themselves in costume to Nathan-Turner at Centre House.

A revised version of *The Dimensions of Time* was prepared on Sunday 1 August and omitted the opening Cybermen/Cyrian material for timing reasons, although McDonald had liked this sequence. The script now opened with the heads of the William Hartnell and Patrick Troughton Doctors ("and any others not available for the project") being captured by the Rani and Cyrian and allowed Nathan-Turner to insert his favourite line, "Pickled in time, like gherkins in a jar". The notion of the older Doctors' heads was inserted when Nathan-Turner arranged with freelance props makers Sue Moore and Stephen Mansfield to make maquettes of Hartnell and

BROADCAST *Noel's House Party*

Former DJ Noel Edmonds had presented various Saturday night light entertainment shows for BBC1 since the 1970s which had often featured *Doctor Who* items. Mary Tamm was the mystery guest on *Lucky Numbers* on Saturday 16 September 1978, a few weeks after her debut on *The Ribos Operation*. *The Late, Late Breakfast Show* had featured out-takes from *The Awakening* and *The Five Doctors* winning a Golden Egg Award collected by Peter Davison on Saturday 10 September 1983, and Davison appeared again on Saturday 10 December 1983 in a similar vein. Sylvester McCoy had appeared as the Doctor on *The Noel Edmonds Roadshow* on Saturday 8 October 1988 and again on Saturday 16 September 1989 when he was joined by a Cyberman. On Saturday 19 March 1994, a few months after *Dimensions in Time*, Jon Pertwee became the recipient of a "Gotcha Oscar" on the highly successful *Noel's House Party* which had been running since 1991. In addition to this, Edmonds had fronted the Saturday morning show *Multi-Coloured Swap Shop* from 1976 to 1981; the guests for the very first edition on Saturday 2 October 1976 had been Tom Baker and Elisabeth Sladen, with other *Doctor Who* items including interviews with Mat Irvine, Louise Jameson, Lalla Ward, Matthew Waterhouse, Sarah Sutton and Peter Davison.

Troughton, Moore and Mansfield having worked on various McCoy serials since *Time and the Rani*. Operating from the swirling entrance to the space-time continuum, the Rani sets out to hunt down the Seventh Doctor next, trapping him in a 20 year time loop as the opening titles begin. This version was far closer to the broadcast version, but with the TARDIS landing in a deserted Albert Square in 1973 *en route* for the Great Wall of China. However, as Ace touches the "Albert Square" sign they find themselves in 2013 where the market is a hive of activity; this first time jump was described as "the surrounding vista peels back like a stamp off a letter to reveal" the next scene; in subsequent scenes this was abbreviated to "EXPLOSION". Suddenly the pair become the Sixth Doctor and Mel talking to an elderly Pauline Fowler and a middle-aged Michelle; Pauline Fowler comments that she wishes her Arthur was still alive (in *EastEnders* the character later died after being released from prison). The Fifth Doctor and Peri then talk to a young Pauline and six-year-old Michelle. The Fourth Doctor and his two companions become aware of the decay as even the Doctor's jelly babies are becoming sugar embryos! The Doctor aims to track "the heartbeat of a killer" otherwise they will all be trapped "like a bad student in an examination hall". The Doctor then enters his third incarnation and tells his companions that they must get back to the TARDIS to "reverse the polarity of the neutron flow". The Rani releases her Menagerie which attacks the Doctor; Pat Butcher believes the companions are "ruddy drug addicts" when they urge the locals to clear the streets since the inhabitants of Albert Square are in different time zones and cannot see the threat to them. Confronted by a Time Lord, Voc Robot, Ice Warrior, Sontaran and Daleks, the Doctor realises the TARDIS is not where it should be – because it is 20 years ago. The Rani emerges from the Queen Vic to tell the Doctor he's trapped.

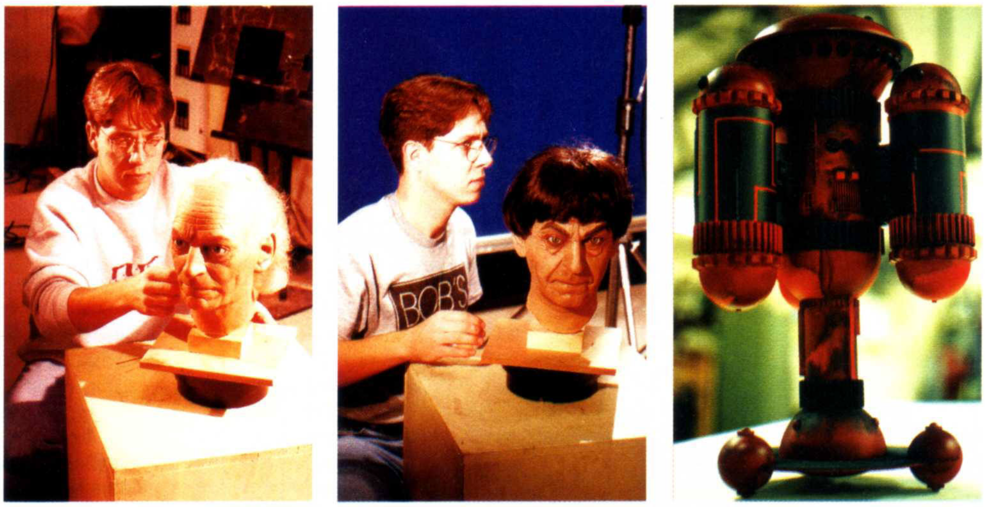
At the beginning of Part Two, the Doctor summons up a time carousel in the middle of Albert Square and the face of a trapped Doctor ("TRAPDOC") urges him to mind link with the Rani and learn her plan. The Doctor takes on the personality of the Rani and dicovers her plan for the Menagerie – to create the greatest computer in the universe. For this she needs a human brain print. In 1973, the Rani and Cyrian grab one of the Doctor's companions, leaving him with Jamie who discovers that the Dalek attacking him is only a hologram. The Rani conjures up the time carousel again as the Brigadier arrives in the square to rescue the Doctor by helicopter. Jamie flees for the Mitchells' garage while the Doctor is dropped on the roof of a tower block; shinning down a drainpipe he finds Bessie ("Where did you come from old girl? Who cares? You're just in time ..."). Driving back into the square, the Doctor rescues his changed companion while Frank Butcher admires Bessie ("How many owners?" "Just five of me!"). The Doctor drives Bessie into the time hole with the Doctor swimming into the blackness of the space-time continuum on a rope – the other end of which is held by the other companion in Albert Square. The Doctor emerges through the tunnel to confront the Rani and Cyrian; the trapped companion is released causing the Rani's computer to reject the program and blow up. The Doctor and companion escape via the tunnel from the explosion and arrive in Albert Square in 1993. The Seventh Doctor and Ace return to the TARDIS at the playground as UNIT are heard arriving ... and the Doctor plans to take Ace back to yesterday.

Closing time (and the Rani): The Menagerie – with 'removed' Dalek and trooper. © BBC

The popular robot dog K9 was soon added to the mix, with John Leeson confirming that he would perform the character's voice. It was also hoped that Katy Manning might be available to appear as Jo Grant; the actress was resident in Australia, but was to attend the PanoptiCon anniversary event in London at the start of September. As it transpired, Manning would be leaving the UK prior to recording.

Another version of the script was produced on Friday 13 August. The Rani was now operating from inside her TARDIS again and the dialogue was reduced somewhat; the scenes in 1973 were to be dated by a newspaper with the headline "Princess Anne Marries", referring to the Royal Wedding of Wednesday 14 November 1973. Sanjay and Gita were now written in for the 1993 scene; the 2013 scene with the elderly Pauline now also had an elderly Kathy Beale rather than Michelle, and the 1973 scene also had a young Kath and a six year-old Ian as well as Peri asking where Turlough is. The next 2013 scene now had an older Sharon talking to one of the Doctor's companions, while the Fourth Doctor was paired with K9.

Michael Leggo had by now suggested the notion of a phone vote to raise more cash for the appeal. The viewers would be able to vote on how they wanted the adventure to be resolved, with three different edits made of the story; the one which won the vote would be transmitted. Thus the script ended with three questions: "Does the Doctor's old friend, the Brigadier, drop in in the nick of time? Should the Doctor summon up all his incarnations at once to defeat the Rani? Should the Doctor link his mind with his enemy, the Rani, to discover her evil scheme?"



Model behaviour: Stephen Mansfield with maquettes of the 'pickled' Doctors; the Rani's TARDIS in its spaceship guise. © Mike Tucker

The script for Part Two was very similar to the previous draft, but eliminating "TRAPDOC" and relocating the Rani's HQ to her TARDIS. However, various changes in requirements for the different versions precluded the completion of this draft. By now, fans were getting curious about the special adventure and whether it was a replacement for *The Dark Dimension*; the BBC assured the audience that the story would not be a serious attempt to revive *Doctor Who*. As with *A Fix With Sontarans* for *Jim'll Fix It* in 1985, no serial code was allocated to the production.

The idea for the phone vote was revised to two options, with viewers choosing which of two *EastEnders* characters they wanted to have save the Doctor at the end of a cliff-hanger; the choices would be the amiable minor character Big Ron or Mrs Christine Hewitt, Arthur Fowler's "bit on the side". Nathan-Turner knew that Elizabeth Power, who played Mrs Hewitt, would agree to this since they were old friends from Cheltenham Rep. However, a few days later Nathan-Turner was informed that Mrs Hewitt was being written out of *EastEnders*.

A new version of Part Two was assembled on Tuesday 17 August, reworking the opening scenes so that the notion of the hologram monsters was removed, and having the Third Doctor being rescued by the Brigadier's helicopter before turning into the Sixth Doctor. Nathan-Turner was keen to have the first television meeting of the Brigadier with Colin Baker's Doctor; the Brigadier yells "Another you, I suppose?" while in the 'copter. The Doctor finds Bessie by the flats and meets up with his companion at the playground where they meet Frank Butcher who offers to buy the TARDIS. When Frank tells the female companion "You can't blame a man for wanting to earn an honest living, princess", the Doctor realises "Princess! Of course. It's the Rani's idea of a puerile joke. One of the meanings of Rani is Queen. So where better to disguise your TARDIS than a building that's your namesake. The Queen Victoria Public House!" The TARDIS arrives outside the Queen Vic and the Doctor and K9 emerge to see the Rani flinging the captured companion out of the pub, with the companion saying that she was cloned when she was "Romanadvoratrelunder"; the conclusion of the story was then similar to the broadcast version with more dialogue from the Doctor about creating a "time-jump" which he activates as Cyrian operates the controls. The Doctor and Romana escape from the Queen Vic before the Rani's TARDIS shoots off into space.

Tom Baker was still not keen to be involved, indicating that the project was not his cup of tea. Nathan-Turner had been in regular talks with the actor and asked what he would be prepared to do; Baker suggested a scene on his own so that he would not meet his other selves but could give something unique to the story. He

FIRST DRAFT The Dimensions of Time

David Roden with Kate O'Mara and Sam 'Cyrian' West. © David Roden

This version of the script opened on a barren alien landscape where a wounded Cyberman is gunned down by Cyrian. Looming over the prone creature, Cyrian explains that his function is to collect specimens and that the Cyberman will be the latest addition to the Menagerie. Suddenly, more Cybermen and a Cyberleader appear and capture him, with Cyrian saying that "the time traveller" needed the wounded Cyberman's brain prints for the computer. The Cyberleader realises that they have been betrayed; they were supposed to be the time traveller's allies. As the opening titles begin, he offers a proposition to Cyrian ...

After the opening credits, the TARDIS hurtles through an asteroid field, watched by the Rani as a hologram inside her ship. Cyrian informs the Rani that the Cyberman is installed in the Menagerie and all they need now is an Earthling. Cyrian readies a cannon to aim at the TARDIS, with the Rani planning to despatch all the Doctor's incarnations into a black hole for twenty centuries – but the shot misses. The TARDIS lands in Albert Square where a newspaper celebrates the Queen's sixtieth anniversary of 2013; the Doctor misquotes "Oh to be in England, now that November's here!" (from English poet Robert Browning's 1845 work *Home Thoughts From Abroad*) and learns from his watch that it is a Friday in November. The Doctor explains to Ace how he avoided the black hole and was planning to take her to the Bank of England in 1993; instead they are in the deserted street market. The Rani decides to start shuffling the time stream – when all the Doctors are present they will materialise the black hole over the area and scoop them into another dimension.

Inflated prices and a futuristic tube train alert the Doctor to the fact that they are in 2013, when a flash of lightning from the orange sky crashes down. The Doctor is now in his sixth incarnation, and his companion – now in the form of Mel – asks why they have changed. The Doctor realises he is being hauled through a hole in time, with the memories of his companions. Mel tries to buy a jacket from Gita and Sanjay and discovers it is 1993. There is a flash and the Fifth Doctor and Peri find themselves with a young Pauline Fowler and six year-old Michelle. The Doctor realises that the time loop is closing around his selves when he becomes the Fourth Doctor, accompanied by Sarah Jane, talking to an elderly Pauline and a middle-aged Michelle. As the Third Doctor appears in the market, the whole area seems to be decaying, although the locals are oblivious. There are two companions ("Comp 1" and "Comp 2") with the Doctor as he decides that they must get back to the TARDIS and correct the anomaly.

The Rani gives the order to release the specimens – but Cyrian pulls a gun on her as a patrol of Cybermen materialise in her TARDIS. The Cyberleader despatches troops to bring the Doctor to him. The Doctor (it is not specified which) and two of his companions find themselves attacked by Cybermen in 1993. Soon they are surrounded and all the Doctor's faces morph between each other as the Cyberleader announces "You cannot escape, this time, Doctor!"

Part Two was only developed as a scene breakdown at this stage. The Rani holds off her menagerie and separates the Doctor from his companion; she aims to create a "super race" with the best from every species in the galaxy. The companion steals a car and drives through the monsters which are only holograms – the real creatures are inside the Menagerie. Arriving at a dock area, the car becomes Bessie and the Third Doctor stops at a call box to summon the Brigadier and UNIT. In Albert Square, the locals start to age and decay. A helicopter arrives to join the Doctor, but it is the Rani's TARDIS which then becomes a van and drives off in pursuit of the Doctor in Bessie. Changing again, the Doctor arrives at a fairground where he is followed by the Rani and Cybermen; the fairground changes into a railway station where the Doctor and companion catch a train back to Albert Square. The Doctor sets about using equipment from the TARDIS to save the decaying area, and the Brigadier and his men arrive to engage the Cybermen in battle. The Doctor battles off the Rani and completes his circuit; the Cybermen decay to dust, the Rani is trapped in her own Menagerie and the market returns to the normality of November 1993 ... with the Doctor's companion asking if they can now visit the flood barrier.

asked to do an introduction to camera which Nathan-Turner then wrote with Roden. However, Handel had already arranged with the *Noel's House Party* team that Pertwee would introduce the first episode live from the set of Edmonds' show.

Searching for a reason as to why Baker could not be present with the other Doctors, Nathan-Turner and Roden came up with the idea of trapping the fourth incarnation in a black hole with the first two and having him call on the Time Lords for help. Nathan-Turner decided to style this scene in an off-beat manner to appeal to Baker and showed Roden lots of Baker's old episodes to get it right. Likewise, the start and end of the adventure were relocated to Greenwich, the location picked for the non-Elstree day on which McCoy would be available. Sarah Sutton and Elisabeth Sladen had also indicated they would be available, although Sladen had doubts about playing Sarah Jane again on television.

The script was revised again on Wednesday 8 September, with the cover noting "Due to the large number of artists involved in this project, and their availability, this script is subject to change". The Fourth Doctor was now isolated from the main action in an opening sequence of his own. The script specified that a Cyberman and a Time Lord should be behind the roundels in the Rani's TARDIS. The TARDIS now arrived at Greenwich Pier in 1973 and the Fourth Doctor was removed from the Albert Square scenes; the 2013 scene with the older Sharon now had a thunderstorm approaching and involved the Third Doctor ("Doctor Jon") and Sarah Jane. The concluding scenes with the monsters in 1993 now involved the Sixth Doctor ("Doctor Colin"), Nyssa and Jamie. At the start of Part Two, Nyssa and Jamie become a single companion who is grabbed by the Rani; the Third Doctor is rescued by Captain Yates in Bessie and the Albert Square character who tackled the Rani was scripted as an "EASTENDER" saying "What do you think you're doing?" Yates took the Doctor to meet the Brigadier at the 'copter. The companion hiding in the garage was specified as being "Lalla Ward/Romana" in hand amendments. In the scene where the Rani ordered Cyrian to materialise at Greenwich, the renegade Time Lady was to continue: "And there we deal with the Doctors! And Cyrian, this time, don't land my TARDIS anywhere near a vulgar drinking establishment!" The scene of Romana being dragged into the Queen Vic was kept minimal so that a double could be used in a long shot if necessary. A scene at the Cutty Sark with "Doctor Jon" and "Comp 2" was added; hand amendments noted this as "Victoria". The climax with K9 was now set at Greenwich Park with the observatory in the background and written for a non specific companion. As Cyrian announced "30 seconds to full power", the Rani observed "Oh, Doctor, I'm going to miss you so ... little!" For the concluding scenes, the Doctor "has linked K9 into the base of the statue with wires". As K9 activated the converter, there was a short scene of the Rani pressing the computer button on her wrist bracelet and realising that something is wrong. In the final scene, the Doctor tells Ace that the Rani was "Hoist by her own peTardis, you might say!"; he asks Ace if she is all right, and when his companion says she could do with a bath, the Doctor comments "That's something that the Rani won't be having for a very long time". The script was then to end with the Doctor asking Ace where she would like to go to, and Ace asking what the point of this is: "When you set the TARDIS for the Great Wall of China we ended up in Albert Square ..." As Ace enters the TARDIS, the Doctor says "In that case, we'll head for Albert Square!", shuts the door and the box dematerialises.

Nancy Drew and the Hardy Boys solve The Case of the Nicked Yellow Roadster ... © BBC

On Wednesday 8 September, Nathan-Turner wrote to his old colleague Lorne Martin at M & J Media Ventures in Teddington; Martin had been involved in supervising various exhibitions of *Doctor Who* props and costumes over the years, and Nathan-Turner indicated that they would like to use a Tractator from *Frontios*, the Garm from *Terminus*, a Pipe Person from *The Happiness Patrol*, the Melkur from *The Keeper of Traken*, a Tetrap from *Time and the Rani*, Zog from the stage play *The Ultimate Adventure*, the "creature" from *Dragonfire*, a Gastropod from *The Twin Dilemma* and Bessie; the monsters were required on the Elstree lot on Wednesday 22 with the car also needed on the Friday. It was agreed that these monsters would appear as "set-dressing" only and so not require any clearances.

A formal letter was issued to many of the actors who played the companions on Tuesday 14 September, inviting them to take part in the mini-adventure to be filmed at the Elstree lot the following week; "if you would like to take part as your regular character for a fleeting moment or two," explained Nathan-Turner, "we would be absolutely delighted for you to join us". The producer had hoped that Janet Fielding would be available to appear as Tegan; the actress originally agreed but then realised that she would no longer feel comfortable in front of a camera, having worked in administration for Women in Film and Television for over three years. As such, she phoned Nathan-Turner and declined. It was then hoped that Mary Tamm would be available to appear as Romana in the closing scenes at Greenwich, although Tamm also had commitments on the Channel 4 soap opera *Brookside*.

By Thursday 16 September, Samuel West – the son of Timothy West and Prunella Scales – had been cast as Cyrian since Sir Ian had turned down the opportunity for a *Doctor Who* cameo; Nick Handel's five year old son, Tim, was to appear as the young Ian Beale. Terry Walsh would be the stuntman for the show; Walsh had worked on *Doctor Who* since 1966 and, as Pertwee's stunt double, was a good friend of the star. It was hoped that Ian Reddington would appear as "Tricky Dicky"; Reddington had featured in *The Greatest Show in the Galaxy* prior to joining the *EastEnders* cast.

A script revision on Thursday 16 September had Jamie rather than Peri join the Sixth Doctor the 1973 sequence of Part One, with Jamie saying to the Doctor "I didnae think I'd see you again" and then asking "So where's your young friend Peri, then?" referring to *The Two Doctors*. The availability of Peter Davison was in doubt; the actor was possibly to appear in the first 1993 sequence, but the scene where the monsters appeared on Turpin Road by the Meal Machine was rewritten for no specific Doctor and with Peri replacing Jamie. No specific aliens or monsters were referred to in the sequences of them emerging from the shop, the laundrette and the pizza bar; it was noted that "The upstairs windows [of the Queen Vic] all fly up in unison to reveal the less mobile of the Rani's menagerie".

A short scene rewritten on Thursday 16 had the Mitchell Brothers crossing the playground and heading for the garage; the scene in which Romana was grabbed as she made for Doctor Legg's was also revised. The climactic scenes at Greenwich Park were re-written, still for a non-specific companion, the same day; these also removed some of K9's material where the dog scanned for the Rani's TARDIS and discussed the genetic code plan with the Doctor. The Doctor's explanation of how the Rani was stretching her TARDIS to its limits was also deleted.

'The helicopter was weaving and diving which was all very alarming'

Nicholas Courtney • *DWM 229*

The resolution of the cliffhanger at the start of Part Two was rewritten on Friday 17, and had the Rani telling the Doctor "one of your earthling friends is coming with me to be cloned for my menagerie!" As Yates arrived in Bessie, it was indicated that "Liz Shaw runs down Bridge Street towards the garage". Special advertisements featuring K9 were written, such as "Attention! Attention! I am K9. I will be appearing in a 3-dimensional *Doctor Who* adventure on Channel 1 of the British Broadcasting Corporation in aid of *Children in Need*. Give generously! That is an order!"

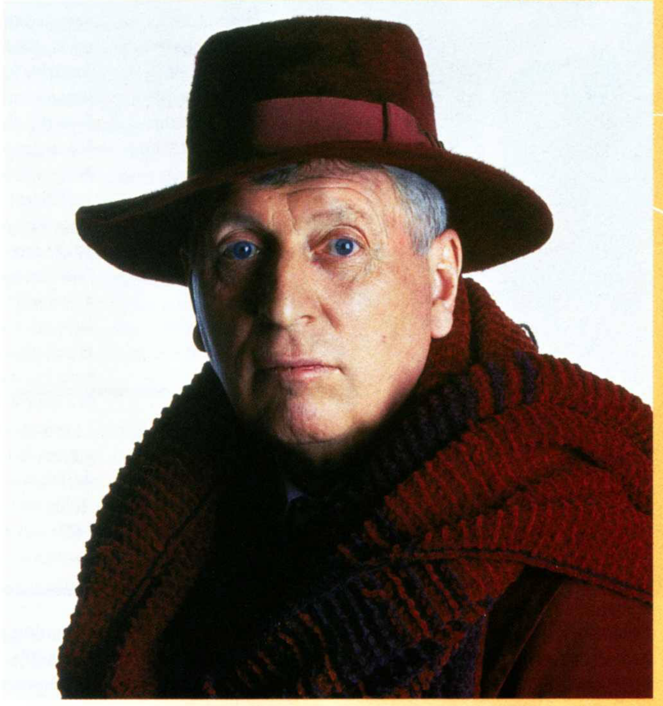
Of the 34 principle artists, all bar two were working on another project at the same time and gave up what free moments they had. The fans with their monster costumes and the *EastEnders* extras also gave their time for free; Andrew Beech and Derek Handley provided many of the costumes, and one devotee – John Frank Rosenbaum – flew over from America with his Vanir costume to take part. It was understood by Equity, the actors' union, that the show would only receive a single broadcast in the United Kingdom and would not be commercially exploited. None of the cast and crew were paid for their work on the show.

East End girls and West End boys: Gillian Taylforth and Wendy Richard do the timewarp ... again. © BBC

As the week of shooting arrived, Davison's schedule became clearer. *Black Beauty* would not require him all the time, and bad weather meant that the recording in the English Channel had been cancelled; as such the actor would be available on Wednesday morning. This was a relief for the crew since the Early Warning Synopsis had guaranteed that all five surviving Doctors would appear. However, Nathan-Turner and Roden were less than happy with the publicity for the story. The Features department decided that the announcement of the cross-over should be kept secret from the public and press until a week before transmission, and there were to be no exclusive photocalls for newspapers or specialist magazines.

DRAFT INTRO *The Fourth Doctor*

The dialogue for "Tom/Doctor" was originally quite different in the draft written on Wednesday 8 September; after the voice replied to the Doctor's mayday, the fourth incarnation was to continue "Oh you recognised me! Yes, I'm that one! I'm so flattered. Would you like a jelly baby? No, I didn't think you would. I bet you thought you'd seen the last of me, didn't you? Well unless you and your self-important stuffed shirts start interfering, something I'm very good at, as I'm sure you're aware, all of me and all of the other me's are going to be hopelessly trapped in a timeloop ... like a bad student in an examination hall! And before you send me into this melee of misguided mind manipulation, I refuse. But do help the others of me, ... us ... them. Hurry! There's very little time!" It was originally intended that the opening titles would then follow this scene with Tom Baker.

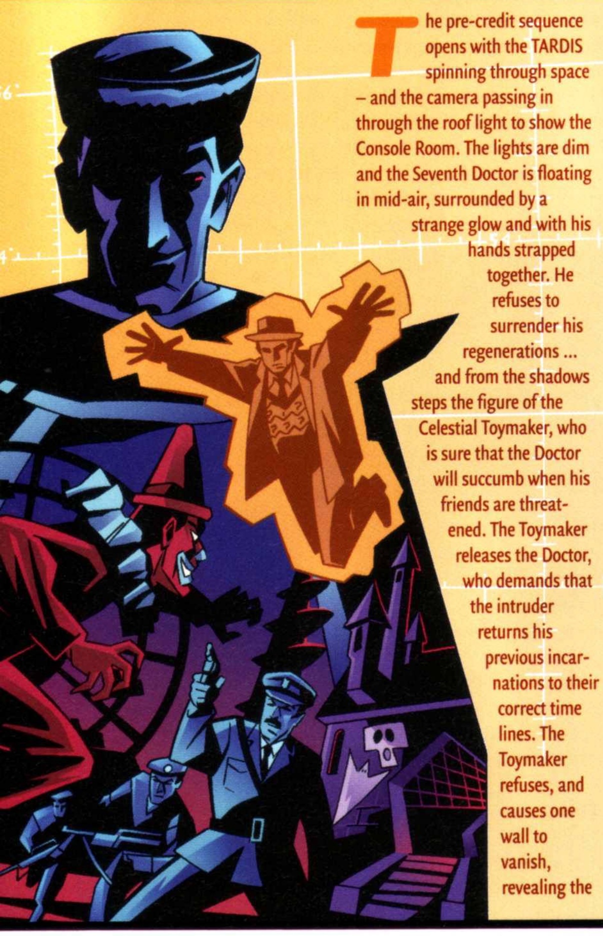


The day before recording, the production office received a fax from Tom Baker who indicated that he still didn't like the scripted introduction he had been given ... but was still prepared to be involved. Nathan-Turner was busy in meetings all afternoon with McDonald and Handel, and Roden had to leave for Canterbury on other work. Before he left, Roden redrafted Baker's speech to appeal to him. The Doctor now opened by saying "This is an urgent message for all of the Doctors". After conveying the basic plot and referring to "a dreary backwater of London's East End", the Doctor concluded "You can hear the heart beat of a killer – and she's out there somewhere." The scribbled dialogue was left for production assistant Gary Broadhurst to type up and fax to Baker. By the evening, there was still no response from Baker.

The first day of recording, Tuesday 21st September, was spent at Fountain TV Studios at Cocks Crescent in New Malden, Surrey who gave their facilities free of charge. Taping began at 9am with all the scenes in the Rani's TARDIS. O'Mara was confused by the script and felt that her new Rani costume made her look like a humbug; she wore a bracelet and carried a gun from *Time and the Rani*. She had worked with Sam West before in theatre at Chichester. West was delighted to be in *Doctor Who*, having avidly watched it in his youth; he had been a member of the Doctor Who Appreciation Society and his twin ambitions as an actor had been to play Hamlet and Doctor Who!

The TARDIS set had been constructed by Andrew Beech's Dominitemporal Services for the PanoptiCon '93 convention over the weekend of Friday 3 to Sunday 5 September; it was used at the suggestion of Tucker since the full original BBC TARDIS set had not existed since its use in *The Greatest Show in the Galaxy* in 1988 and an original plan to make only a model set (inlaying the actors via blue screen) was abandoned because of the demand to keep the camera in motion for the 3D effect. Beech was also present to appear as a Time Lord in one of his original costumes. The TARDIS console retained by the BBC had been given an overhaul, with its upper

STORYLINE The Endgame



The pre-credit sequence opens with the TARDIS spinning through space – and the camera passing in through the roof light to show the Console Room. The lights are dim and the Seventh Doctor is floating in mid-air, surrounded by a strange glow and with his hands strapped together. He refuses to surrender his regenerations ... and from the shadows steps the figure of the Celestial Toymaker, who is sure that the Doctor will succumb when his friends are threatened. The Toymaker releases the Doctor, who demands that the intruder returns his previous incarnations to their correct time lines. The Toymaker refuses, and causes one wall to vanish, revealing the six Doctors floating in a starry void; he aims to possess these incarnations so that there can be seven Toymakers, with Time Lord powers. When the Doctor still refuses, the Toymaker says "Let the game commence!" and hurls sparks at the Doctor.

After the opening titles, the Doctor recovers and the Toymaker says it will be his friends who suffer. The Doctor offers a deal: a challenge in the Toymaker's domain with him and his previous selves pitted against the Toymaker's powers. If they win, they are freed – if they lose, the Toymaker claims all seven selves. The Doctor outlines the game as a hunt – whoever reaches the TARDIS first wins. He and the Toymaker are the players and his other selves his playing pieces. The Toymaker agrees and conjures up a glowing blue sphere – power from which arcs to the foreheads of both players as the Toymaker looks forward to "a battle of wills in a world of imagination!"

Brigadier Lethbridge-Stewart appears in a deserted, night-time fun fair, where a spectral image of the Doctor tells him that he is in a battle zone and must get through the park alive; he is the warrior who must find the TARDIS. To help him, he gets his best soldiers who appear behind him. The Brigadier moves off with the team and the fun fair suddenly comes to life – falling silent a moment later. A clown appears, somersaults over the soldiers, lands behind them and explodes; "Never did like clowns" says the Brigadier. The Brigadier soon locates the TARDIS and orders his men to capture the box in a pincer movement. Two soldiers are attacked by fire from six Cybermen who rise up out of a lake. When the Brigadier calls to the Doctor for help, a Land Rover appears; Lethbridge-Stewart leaps in and drives towards the TARDIS while his men continue to battle the Cybermen. He reaches the TARDIS, but the police box vanishes when he touches it. The Doctor accuses the Toymaker of cheating, but his opponent says that the Doctor failed to lay out the rules of the game thoroughly.

The image of the Doctor tells the Brigadier to get his men under cover, and arranges for some lightning to destroy the Cybermen. The soldiers make for the Haunted House where Sergeant McRae and his soldiers face both harmless fake ghosts and a Cyberman which is blinded by gunfire and destroyed with a grenade. They break into an upper room where the TARDIS is kept – guarded by a Cyberman which snaps McRae's neck. The Doctor is appalled, but the Toymaker points out that the more the Doctor struggles, the more his sphere will absorb his life force.

A Cyberleader takes the Brigadier captive, but the image of the Doctor appears and causes both Cybermen to turn to golden statues which crumble to dust. The Brigadier enters the TARDIS and his intervention ends the game. However, when he fires, he finds that the bullet is frozen in mid-air and crushed to dust between the Toymaker's fingers. The Doctor calls upon his selves inside the sphere to join with him, and energy crackles towards the Toymaker. The Brigadier breaks the Toymaker's concentration – and shoots him in the forehead. A moment later, the Toymaker is sucked into the sphere while the six Doctors escape and vanish. The Doctor explains that the Toymaker is trapped in his own world, and that they will drop the sphere off in a black hole while taking the Brigadier back home.

ILLUSTRATION BY ADRIAN SALMON

panels remade in black fibreglass from the original moulds; blood red lighting gels were used to complete the sinister look required for the set. Work on the TARDIS scenes was slow as the crew had to familiarise themselves with the 3D process; McDonald, Nathan-Turner and other crew members wore large plastic glasses which allowed the 3D lenses to swing into place so that they could check the 3D effect on monitors while shooting. Tucker also recorded the explosions which would later be intercut on the time jumps during the story.

In the meantime, Tom Baker had arrived, dressed in the suit he had worn in the ITV drama *Medics*, to record his material from noon. Already he had ideas about how he would like to play his opening scene; the actor's suggestion was that he could face to one side as he gave the mayday, then at the end of the scene turn around screaming, revealing a bullet hole on the other side of his face. Nathan-Turner was less than happy about this idea and so, as a compromise, Baker was given a question mark bruise on his right cheek. Baker still wanted to change the script, and so was taken up stairs to the production office. Nathan-Turner wanted Baker to appear in his Doctor's outfit, but – recalling how the actor had refused to wear it when recording the links for the video release of *Shada* in February 1992 – arranged for Trew's assistant Michael Purcell to "accidentally" bring the Season Eighteen costume into the room to hang up while they were chatting. Baker knew Purcell well and was amazed that the costume still existed at the exhibitions supervised by Lorne Martin. Nathan-Turner left the actor and costume alone in the room, and was delighted to find that when Baker arrived in studio, he was in his familiar garb.

From Suzy to Ace: Sophie returns to 'Enders. © BBC

Baker revised his scripted lines again for the actual recording; his new idea of speaking into a microphone rather than to camera meant that a prop mike had to be cobbled together quickly. With his scenes completed, Baker did a couple of spontaneous trailers for *Children in Need* with the glasses – but unfortunately got the name of the charity wrong. A photocall for the *Radio Times* was held as the main set was stripped; Tucker recorded a few more explosions and the recording concluded at 1.15pm, a quarter of an hour later than planned.

That night, Nathan-Turner received a phone call from Frazer Hines who explained that there had been problems with the production of *Emmerdale* and that he was required on an additional night shoot; as such, he would not be available to record at Elstree next day. Frantically, Nathan-Turner called Carole Ann Ford and asked her if she would be willing to replace Hines at short notice. Ford agreed, and Nathan-Turner then called Roden to have him rewrite Jamie's material for Susan.

The first of the two days on the *EastEnders* lot began on Wednesday 22 September at the BBC Elstree Centre at Clarendon Road in Borehamwood. The first scene to be taped at 8am was of the young Kathy and Pauline meeting the Sixth Doctor in 1973. Ford rapidly learnt her script for the scene and attended the lot with her daughter, Tara, who appeared as a passer by in her scene. This material had to be done first

THE VOTE Mandy or Big Ron?

Viewers were invited to telephone two different numbers (costing 36p per minute) to decide whether Mandy (0891 114455) or Big Ron (0891 11114456) would save the Doctor. There were updates on the voting throughout *Noel's House Party*; Mandy was always in the lead with 17,172 votes to Big Ron's 12,704 at the start of the show, then 18,815 to 14,450 later on, and finally gaining a 56% share with 22,484 against 17,044. This phone vote alone raised £101,000 for *Children in Need*; by the end of transmission the previous night, *Children in Need* had raised over £12,000,000 – a million more than in 1992.

since Wendy Richard and Gillian Taylforth were only available until 10.30am, having been picked up from home at 6am to be ready for recording from 9am. At the end of the scenes, a small explosion was let off beneath the camera, which could then be merged with Tucker's larger flashes as already recorded. This was followed by the 1993 sequence with Sanjay and Gita which again featured Colin Baker who had travelled down from *Nightfright!* which was in Peterborough that week; this scene had been scheduled so that if it was the only time Davison was available, he could play the scene instead. For this sequence, Baker worked with Sophie Aldred, the two having acted together on *More Than A Messiah* for BBV in 1992. Aldred was delighted to be visiting the *EastEnders* backlot; her own appearance in the series as Suzy had been recorded on location in Shepherd's Bush a few months earlier. As Ace, she wore her jodhpurs from *Battlefield* and her usual jacket. When there was no jacket available for Ace to try on at Sanjay's stall, Aldred attempted to borrow one from an extra before settling for one from stock, deciding that she would deliver her line in an ironic fashion. With her sequence recorded, Aldred departed for the West End where she was appearing as Marjorie Pinchwife in a matinee of the musical *Lust* at the Theatre Royal Haymarket. Baker had also completed all his material.

Continuing with the 1993 sequences, the cliffhanger sequence was recorded with Davison taking over as the Doctor. Sarah Sutton was accompanied on the shoot by her young daughter Hannah, and was amazed when Nicola Bryant suddenly adopted her American accent for her scene as Peri. This sequence required all the monsters played by the fans, several of whom also appeared as extras in the square when not needed in costume. The costumes were a mix of replica and originals; Tucker attempted to arm the aliens with appropriate weaponry. Several of the other monsters – like the Tetrap, Zog and the *Dragonfire* biomechanoid – were simply placed on dummies and manipulated by stage hands from inside the buildings. The Fifi puppet from *The Happiness Patrol* was also present, operated by Mansfield, and baby Tetraps were hung in the windows of the Queen Vic.

In the afternoon, this sequence continued into the resolution of the cliffhanger at the start of Part Two, with Pertwee taking over as the Doctor. Pertwee had only briefly read the script and was concerned that he did not understand it, but Caroline John told him just to say the lines and get the scene done. Franklin attempted to drive Bessie, but found that he couldn't get the vehicle to start properly and had help with it from Roden. When the gun was shot from the Rani's hand, Tucker was supposed to catch it off screen – but unfortunately the prop struck the floor and broke, necessitating some rapid repair work with superglue.

> **'I thought 'Any moment now I'm going to fall on top of Jon Pertwee ...' '**
>
> **Deborah Watling • DWM 212**

This sequence concluded O'Mara's work as the Rani. Davison had to leave quickly once his material was completed. This disappointed Sutton who had been looking forward to chatting with her old co-star. Recording concluded at 5pm, with cutaway shots of Ron Tarr and Nicola Stapleton doing their cameos as Big Ron and Mandy towards the end of the day; Tarr had appeared as a slave extra in *Destiny of the Daleks* some years earlier. Also during the day, photocalls of the three Doctors and their companions were held for *Radio Times*. The day's work also featured special publicity items for a forthcoming *Children in Need* promotion, including the Third Doctor and the TARDIS arriving in Albert Square; director Paul Wooding recorded some behind the scenes work for the *Pause for Pudsey* promotional items. During the day, Mike Fillis – who was playing a Sea Devil after the original actor had dropped out – handed Nathan-Turner a demonstration tape of a remixed *Doctor Who* theme which he and his colleague Adrian Pack had recorded under the name 'Cybertech', a group they had formed in July 1992 to produce rave versions of TV themes; Tucker had mentioned to Fillis at the end of the shoot that Nathan-Turner was looking for a new theme for the special.

Friends reunited: Andy Pandy with Teddy ...

"I'll squeeze and squeeze until I'm sick!"

Pudsey hitches a ride (he won't get far) © BBC

EDITING

Part One lost the end of the scene between the Third Doctor and Sarah where the Doctor referred to how he "shall reverse the polarity of the neutron flow, what else?" to solve the situation. The Sixth Doctor and Susan's meeting was topped and tailed and shots of a Dalek and a trooper from *Resurrection of the Daleks* had to be removed from the climax of the show when Terry Nation's agent, Roger Hancock, declined to allow their use. Part Two was well over the five minute limit requested by *Noel's House Party* and various cuts had to be made. The Third Doctor pointing to the helicopter approaching in the sky was cut along with some shots from inside the helicopter; the Sixth Doctor moving away from the copter was also trimmed. The start of the scene between the Third Doctor and Victoria was trimmed to remove the Doctor's comment that he was getting to old for all this running about; the end of the scene with them entering the TARDIS and departing was also removed, although Noel Edmonds wanted this scene removed in its entirety and John Nathan-Turner fought to retain it. The Rani's comment "I'm going to miss you so ... little" was dropped as well. Two cuts were then made to the final scene in which the Doctor commented on the Rani being "hoist by her own peTARDIS" and asking Ace if she is all right; Ace responds that she could do with a bath, which the Doctor says is something the Rani won't be having for a long time. The closing remarks about heading for the Great Wall of China were also cut along with Sylvester McCoy's ad-libbed closing remarks.

POLICE PUBLIC CALL BOX

Pertwee was the only guest to return for the second day of recording which began with the scene of Romana being dragged into the Queen Vic, with a double for O'Mara used for the shot of the Rani's arm. Taped next was the scene with the elderly Pauline and Kathy in 2013, which again was scheduled to release the actresses as soon as possible. Because he had not studied the script in detail, Pertwee did not realise that Wendy Richard was already in aged make-up when he arrived at Elstree and thought that the *EastEnders* star was looking ill until Richard explained the script to him. Similarly, Pertwee thought it was a mistake that he should be playing a scene with Langford as Mel, saying that his Doctor's companion should be Sarah. Trew decided that in 2013, climatic conditions would mean that everyone wore ponchos and either Russian hats or headgear from the 1980 *Play for Today, The Flipside of Dominick Hide*. Tucker added futuristic parking meters to the lot.

The 2013 scene with Sharon followed next; one take of this had to be stopped when the crew thought that Pertwee had called Sladen "Lis" instead of "Sarah". Sladen was ill; she had been up late the previous night at a press reception for *Royal Celebration*, a BBC2 film which featured her daughter Sadie. As Sarah, Sladen wore a recreation of her costume from *The Hand of Fear* which she had brought with her.

Recording on the lot concluded with the scenes of the Mitchell brothers and Romana. Ward did not understand her scenes at all and discussed them with Steve McFadden and Ross Kemp who were none the wiser. The shot of the Mitchells crossing the playground also featured Adam Woodyatt, a huge fan of *Doctor Who* who had been disappointed to learn that his studio schedule did not allow him to take part, but who had been determined to appear, no matter how fleetingly, as Ian Beale.

It was on Thursday that Picture Publicity realised the mistake they had made in blocking set visits; they now wanted to let two magazines attend Friday's hectic recording to interview the actors, when Wednesday would have been more suitable. More shots were taken of the cast with Pudsey Bear – the *Children in Need* mascot.

First til Last
SELF SERVICE
BSA

The Curse of Pulfrich: Baker and Aldred wait their cue as another shot is time-consumingly choreographed. © BBC

Recording on Friday 24 September at Greenwich began at 8.30am, with taping on the nineteenth century China Tea clipper the Cutty Sark with permission from Captains Dunkley and Waites; the nearby pub of the Gypsy Moth was used for costumes and make-up. The first scene to be recorded was on Greenwich Pier for the Doctor and Ace arriving in 1973 in the TARDIS. McCoy was exhausted after the second night in *The Invisible Man* and had only had five hours sleep and Aldred was similarly tired after her theatre work. The crew were plagued by a dense fog which caused concern for the scheduled arrival of the Royal Navy helicopter later on – although it did at least obscure Canary Wharf which had not been around in 1973. A lot of foreground props were set up at the request of the German experts to enhance the 3D effect; Nathan-Turner had some of these removed, feeling that it was making Greenwich look more like Jamaica Inn! Aldred and McCoy were delighted to be back together; they just felt sad that they weren't working on a new season of *Doctor Who*. The pair found that their timing had to be very precise for the camera movements, with the characters reaching certain marks on time. Aldred suddenly realised that she was not wearing the rings she had worn on Wednesday, but some suitable replacements were furnished by Trew. McCoy wore the same outfit as he had for his final season as the Doctor, with a new, yellow scarf.

'I don't need to defend Dimensions in Time – it was just a jolly romp'

John Nathan-Turner • **DWM 249**

Recording on this final day was covered by a crew from *Tomorrow's World* who wanted to demonstrate the physics behind the 3D effect; interviews were recorded with McCoy, McDonald and Nathan-Turner about shooting with the technique.

The next scene to be taped was that between the Third Doctor and Victoria, with Deborah Watling dressed in a long cloak to hide the fact that one of her arms was in plaster after being broken a few days earlier when she had tried out her nephew's rollerblades. Shooting on board the ship was slightly delayed because of a fire during the morning. Standing at Greenwich and recalling the cancellation of *The Dark Dimension*, McCoy yelled, "I don't understand why those BBC Enterprises people can't get us all together for love nor money, but when JN-T makes a few calls, we're all here with our boots blacked – doing it for nothing!"

The crew then moved over to the Royal Naval College on Romney Road where they recorded with the permission of Lt Commander Malcolm Fewtrell; this was a high security area and only certain personnel were allowed to attend the shoot. Usually the venue cost £15,000 per day to hire for films such as *Patriot Games*, but Fewtrell agreed to its use in exchange for a signed photograph of Kate O'Mara!

This was where the scenes with the Sea King helicopter, with its UNIT emblem, were recorded. Work started with the 1973 sequence of the Sixth Doctor alighting and then the scene of the Third Doctor jumping aboard; Pertwee wanted to do the 'copter stunts himself but Nathan-Turner refused and had Walsh double for him. The 'copter scenes were done with the doors open, the cameraman telling Courtney to look out of the vehicle, unaware that the actor suffered from vertigo. Other shots were done on the ground with the crew rocking the Sea King to simulate motion.

After lunch, the sunshine finally appeared, and Aldred enjoyed taking Bessie for a spin with the show's assistant floor manager, Jenny Drewett. Over at the Maritime Museum and Queen's House on Romney Road, McCoy played out his climactic scene with Louise Jameson as Leela. This was the only day that Jameson had been available and she enjoyed her scene with McCoy, whom she had never met before. Jameson had been dubious about returning and had had her agent insist that she would not wear her original Leela costume. With little time to plan, Trew had come up with a hired Haiwatha outfit in leather and suede which looked like a sack; various alterations were made to the costume until Jameson was happy with it. Not having had a chance to read the script, Jameson picked up the scene after a single read-through. The Rani's TARDIS was erected in front of the Royal Observatory. The shoot with Jameson and McCoy was frantic because of the spiralling camera – its wire wrapping itself around the pair.

Last to be recorded were the closing scenes with the Doctor, Ace and K9. The robot dog, being operated by Mat Irvine, had worked fine all day, with Irvine entertaining school children with the K9 prop while he remained hidden behind a car. Now it came to recording, the prop stripped its gears, necessitating it to be pulled along on a fishing line. There was also a power loss and the later scenes had to be recorded using a battery-operated camera.

It was McCoy's idea that the Doctor should pile Ace up with equipment (such as the ghetto blaster from *Silver Nemesis*) as they returned to the TARDIS; this gave Aldred problems as she dropped props, hit her mic or was unable to shut the TARDIS door, and ten takes were necessary. McCoy rewrote the end of the story to have Ace saying "Excellent" and the Doctor replying "Wicked". Recording ran late beyond the planned 5.30pm wrap, but McCoy was determined to complete the work – this meant that he had to be whisked away from Greenwich to the theatre in a fast car still wearing his costume.

From Saturday 25 to Monday 27 September, Tucker supervised special effects recording at TV Centre's visual effects studio; this included the opening spaceshots with the asteroids, the two model TARDISes, the futuristic tube train seen in Part One, and the heads of the first two Doctors. The space station guise of the Rani's TARDIS was an adapted model originally made in 1991 for *Summoned by Shadows*, the first BBV *Stranger* video. The busts of Hartnell and Troughton were sculpted by Moore and Mansfield, with wigs by Lesley Smith.

Various electronic video effects were added to the two episodes by Dave Chapman who had worked regularly on *Doctor Who* since *Planet of the Spiders*. The mock-up microphone held by Tom Baker was replaced by something better, and the background to the Fourth Doctor's message comprised computer-generated objects taken from the 3D test tape received from Germany. As well as various rays and explosions, electronic effects were used to extend the length of the model train on the shots of Albert Square and merge together various images.

It was considered having the TARDIS zooming down to Albert Square on the *EastEnders* opening titles, but this was abandoned as too expensive and replaced by a speeded-up version of the McCoy title sequence. The title of the serial was changed to *Dimensions in Time* when it was realised that *The Dimensions of Time* had been an episode of 1965's *The Space Museum*. Several pieces of dubbing were done to clarify aspects of Part Two. The Doctor now established that the obelisk was "The Rani's TARDIS" and that her computer would "overload" with two Time Brains inside it.

Keff McCulloch, who had scored various *Doctor Who* serials since *Time and the Rani*, contributed around eight minutes of incidental music. This was composed in a great hurry and Nathan-Turner indicated that he should make it as 'stereo' as

Matt & mutt: Irvine unloads the ever-reliable K9. Just attach the fishing line now, mate! © M TUCKER possible; given a time-coded copy of the episode, McCulloch was asked to come back to discuss ideas with Nathan-Turner and Dick Mills of the BBC Radiophonic Workshop who would be handling the sound effects.

From Monday 1 November, *Children in Need* was promoted by the sale of cardboard 3D glasses with one clear and one polarised lens; these retailed at 99p with 25p going to *Children in Need*. Teasers were transmitted the previous week, with McCoy emerging from the TARDIS into a viewer's living room. The item was previewed by a 104-second item on *Children in Need: Pause for Pudsey* broadcast on BBC1 on Sunday 7 November; this looked behind the scenes at the Elstree shooting.

The *Radio Times* published on Tuesday 18 November had the first *Doctor Who* cover since *The Five Doctors* a decade earlier and announced "Look Who's Back in 3D" along with a montage of publicity shots. Inside, a two page article, *Tale of a Time Lord* by Richard Johnson, previewed the "bit of fun". There was also a guide to the Doctors, followed by another two page article, *Monster Who's Who*, which was an A to Z of 26 monsters by Adrian Rigelsford, accompanied with artwork by Rian Highes. Another one page item, *Carry on Screaming*, covered the companions. The other celebratory programmes (*Doctor Who – 30 Years* on Radio 2, *30 Years in the TARDIS* on BBC1 and an Anniversary Weekend on UK Gold) were all promoted. and there were adverts and offers for anniversary merchandise. The programme listing for the seven hour broadcast hosted by Terry Wogan, Sue Cook and Andi Peters had a colour shot of the Sixth Doctor with a young Kathy and Pauline. The first part of *Dimensions in Time* was listed as being in the 8.00pm segment to launch the special 3D week.

Thursday 25 November saw Sylvester McCoy and Deborah Watling promoting *Dimensions in Time* on BBC1's *Good Morning with Anne and Nick*. Over the following few days, many of the *Doctor Who* cast flew out to Chicago for the Visions '93 convention.

When worlds collide: Nathan-Turner's 'nostalgia factor' in action. © BBC

The *Children in Need* broadcast on Friday 26 pre-empted normal BBC1 programmes which included a repeat run of *Planet of the Daleks*. The first part of *Dimensions in Time* was introduced live by Pertwee in costume as the Doctor, who arrived by TARDIS outside Noel Edmonds' home in Crinkley Bottom on the *Noel's House Party* set. Pertwee and Edmonds also appeared again after Part One. The item was very popular, gaining four million more viewers than the previous 20-minute segment; at 13.8 million viewers, this was the largest *Doctor Who* audience since *City of Death* in 1979. A large audience was also recorded for the broadcast of Part Two in the sixth edition of the new season of *Noel's House Party* the following day.

THEME MUSIC *Cybertech*

John Nathan-Turner wanted an up-tempo version of the *Doctor Who* theme for the special. David Roden knew Neil Tennant and Chris Lowe, the Pet Shop Boys, and suggested they could be approached to record a new version. Unfortunately, Tennant and Lowe did not have enough time; it was agreed that they would instead perform their latest single on the main *Children in Need* programme. They did agree to the use of *Forever in Love*, a track off their *Very Relentless* album, released on Monday 27 September; this tune fitted well with the McCoy *Doctor Who* titles. On viewing a first edit of the show with *Forever in Love*, Nick Handel said that it was unsuitable and a version of the *Doctor Who* theme must be used. At the end of September, Nathan-Turner approached the band Erasure, but heard nothing.

Liking the demo handed to him by Fillis, Nathan-Turner contacted Cybertech in mid-October and asked them to provide a new mix of the theme. Shortly afterwards, Erasure got in touch, having been busy on tour. But by then, the Cybertech version had been dubbed onto the episodes.

The same weekend, Nathan-Turner and Downie screened *Dimensions in Time* at the Visions convention in Chicago with the blessing of *Children in Need*. The pair had taken over 800 pairs of glasses which were sold to the audience at $5 each. On the following Monday, Nathan-Turner was able to bank $6000 for *Children in Need*.

An edition of BBC1's *Tomorrow's World* on Friday 3 December covered the use of the Pulfrich effect with reference to *Doctor Who*. Demonstrations were shown using a roundabout, alongside interviews with McCoy, McDonald and Nathan-Turner.

Cybertech issued a CD with their mix of the theme in April 1994 from Jump Cut Records; titled *Cybertech*, this featured other electronic music inspired by *Doctor Who*.

Nathan-Turner and Roden set about writing a script book of *Dimensions in Time* for Titan Books; Nathan-Turner was amazed that the background to the *Children in Need* special was more complex than any story of the actual *Doctor Who* series. The project – including various abandoned versions of the script – was accepted, however, the sales figures for Titan's *Doctor Who* script books were lower than the company wanted and the range was cancelled in 1994. Subsequently, the book was offered toVirgin, but the company passed on the project. In July 1994, Marvel Comics' *Doctor Who Yearbook 1995* included the short story *Missing* by Roden; this featured Cyrian and the Cybermen and was a partial reworking of the abandoned pre-credit sequence from *The Dimensions of Time* script. Roden later reworked parts of *Destination: Holocaust* as *A Quiet Day in the Country*; with Roden as Sergeant Fenton and Nicholas Courtney as the Brigadier. This battle with the Cybermen was given two performances in a *Doctor Who* day at Longleat House, Wiltshire, on Sunday 18 August 1996.

The serial – with both versions of Part Two – is held by the BBC on D3. Because it was made for charity, it is unlikely to be issued on video or DVD; the programme-as-completed documents read: "N.B. This material can never be used on air again".

Andrew Pixley respectfully dedicates this Archive to JOHN NATHAN-TURNER, 1947-2002. Thanks for all your help and encouragement, John.

CHILDREN IN NEED SPECIAL *Dimensions in Time*

N.B. Aside from the writer credit, there were no cast or crew details on the broadcast version of the episodes. The following details are compiled from BBC paperwork.

CAST **Kate O'Mara** The Rani, **Sam West** Cyrian, **Tom Baker** The Doctor, **Tony Kirke** Cyberman [1], **Andrew Beech** Time Lord, **Sylvester McCoy** The Doctor, **Sophie Aldred** Ace, **Colin Baker** The Doctor, **Deepak Verma** Sanjay [1], **Shobu Kapoor** Gita [1], **Bonnie Langford** Melanie [1], **Jon Pertwee** The Doctor, **Wendy Richard** Pauline Fowler [1], **Gillian Taylforth** Kathy Beale [1], **Tim Handel** Ian Beale [1], **Alan Cave** Ruffian [1], **Carole Ann Ford** Susan Foreman [1], **Letitia Dean** Sharon Mitchell [1], **Elisabeth Sladen** Sarah Jane [1], **Nicola Bryant** Peri, **Peter Davison** The Doctor, **Sarah Sutton** Nyssa, **David Miller** Cyberman, **Derek Handley** Ogron, **John Frank Rosenblum** Vanir, **Pam St Clement** Pat Butcher [1], **Martin Wilkie** Tractator/Tetrap/Zog/Dragon Operator [1], **Stephen Mansfield** Fifi Operator [1], **Philip Newman** Kiv, **Anthony Clark** Vervoid [1], **Paul Lunn** Mawdryn Mutant, **Stephen Coates** Mogarian, **Mike Fillis** Sea Devil, **Andrew Kent** Dalek Trooper [1]*, **Roger Dilley** Dalek Operator [1]*, **Ilona McDonald** Voc-Robot (D84), **Tim Packham** Plasmaton, **Andy Hopkinson** Argolin, **Caroline John** Liz Shaw [2], **Nicola Stapleton** Mandy [2], **Ron Tarr** Big Ron [2]*, **Richard Franklin** Captain Yates [2], **Nicholas Courtney** Brigadier Lethbridge-Stewart [2], **Terry Walsh** Double for the Doctor [2], **Adam Woodyatt** Ian Beale [2], **Steve McFadden** Phil Mitchell [2], **Ross Kemp** Grant Mitchell [2], **Lalla Ward** Romana [2], **Mike Reid** Frank [2], **Deborah Watling** Victoria Waterfield [2], **Louise Jameson** Leela [2], **John Leeson** Voice of K9 [2], **Mat Irvine** K9 Operator [2]. ** Omitted from finished programme*

© David Roden

EXTRAS **Roger Dilley, Tara Ford, Billy Hughes** (Shirt Stall), **Joan Hughes, John Carey** (Taxi Driver), **Michael Leader** (Milkman), **Ricky Grover, Claudia Whinston, Albert Barber, Rose Barber, Maggie Heald, Karen Robens, Doreen Taylor, Joan Harsen, Carl Headly, Kevin Tidy, Jason Keatling, Sally Coulson, Wendy Rochester, Danny McAlinden, Kelly Myatt, John Myatt, R Glenn, Linda Glenn, Michael Thompson, Rachel Boling, Sam Dundas, Tamara Turnbull, Sally Keatling, Scott Fifer, Keith Cotler, Steve Richards, Victoria Holt, Angela Kendall, John Fletcher, Darren Fenynn, Tracey Gutteridge, Lee Towsey, Tara Reid, Ann Barrass, June Robins, Stanley Rayford, Allen Culley, Tony Grieve, Carol Starr, Mimi Gale, Dot Bond, Leo Bond, Sue Sommerset, Fudge Bramon, Ricardo Hunt, Madeliene Simpson, Steve Amber, Penny Lambirth, Tilly Bradley, Robert Lawrence, Pat Thompson, Herbert Lloyd, Chris Cowan, James Platt, Joan Winter, Donna O'Leary, Lorraine Ferraro, Rupert Cole, Don Paul, Angela Asphall**, **Patricia Merrick**

CREDITS *Written by* **John Nathan-Turner** *and* **David Roden**. *Title Music Composed by* **Ron Grainer**. *Title Music Arranged by* **Cybertech: Adrian Pack** *and* **Michael Fillis**. *Incidental Music by* **Keff McCulloch**. *Production Manager* **Gary Downie**. *Production Assistant* **Gary Broadhurst.** *Programme Co-ordinator* **Maggie Greenhalgh**. *Assistant Floor Manager* **Jenny Drewett**. *Technical Manager* **David Spencer**. *Lighting Directors* **Dave Wells, Alan Rixon**. *Cameramen* **Tommy Beier, Nigel Saunders**. *Studio Co-ordinator* **Mark Ball**. *Sound Supervisors* **Peter Ball, Barry Bonner**. *Costume Designer* **Ken Trew**. *Make-Up Designer* **Leslie Smith**. *Visual Effects Designer* **Mike Tucker**. *Video Effects* **Dave Chapman**. *Title Sequence by* **CAL Video**. *Graphic Designer* **Oliver Elmes.** *Designer* **Derek Evans**. *EastEnders Producer* **Leonard Lewis**. *Producer* **John Nathan-Turner**. *Directed by* **Stuart McDonald**. *Children in Need Editor* **Nick Handel**.

Doctor Who
DIMENSIONS IN TIME
THE END

ORIGINAL TRANSMISSION

Episode	Transmitted	Time	Duration	Rating (chart pos)	App index
Part One*	26 November 1993	8.07-8.15pm	7'38"	13.8M (15th)	–
Part Two**	27 November 1993	7.23-7.28pm	5'28"	13.6M (10th)	–

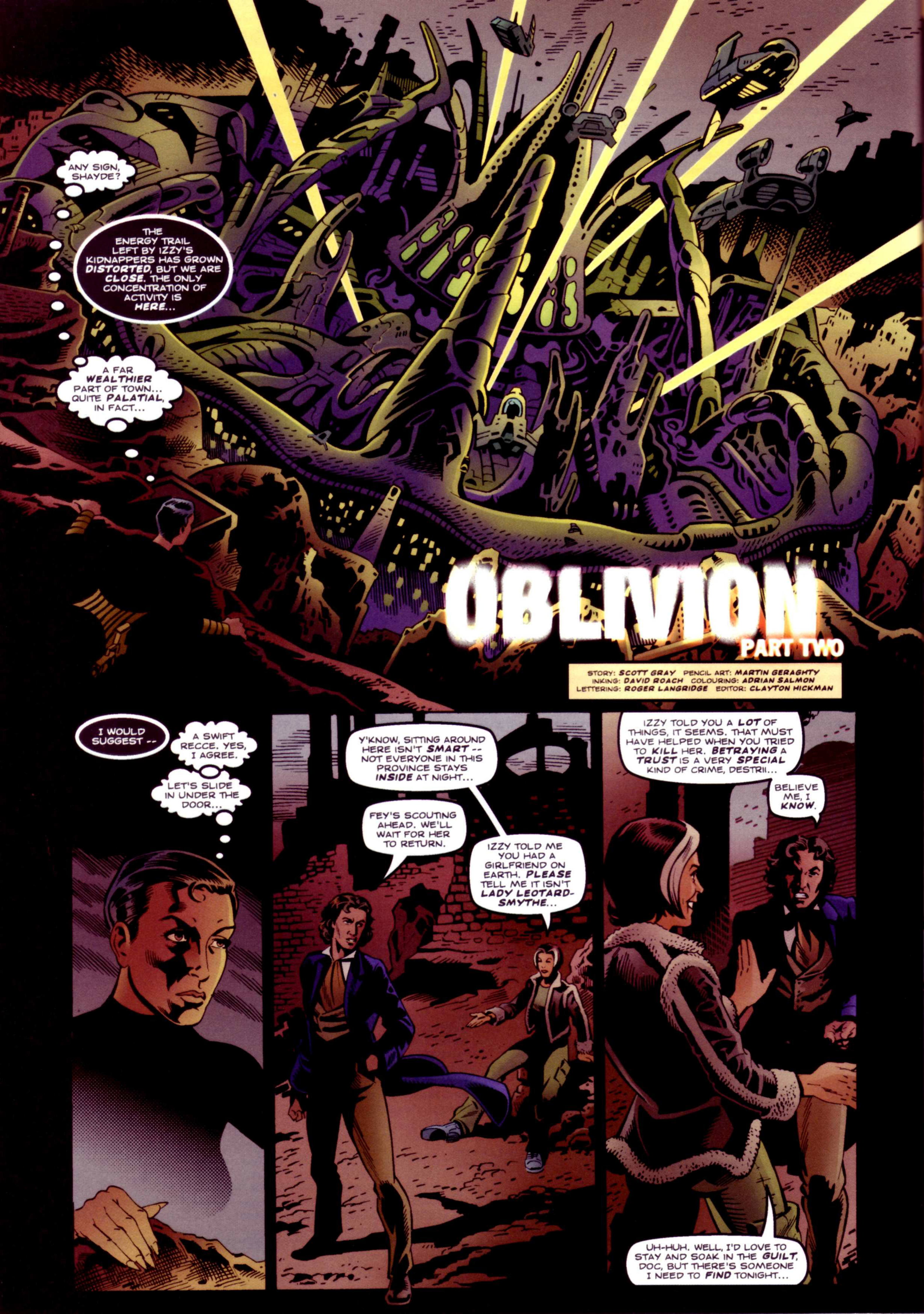
** Part of* **Children in Need;** *scheduled in 8.00pm to 8.40pm segment of the broadcast which began at 7.00pm and was due to run to 2.00am*

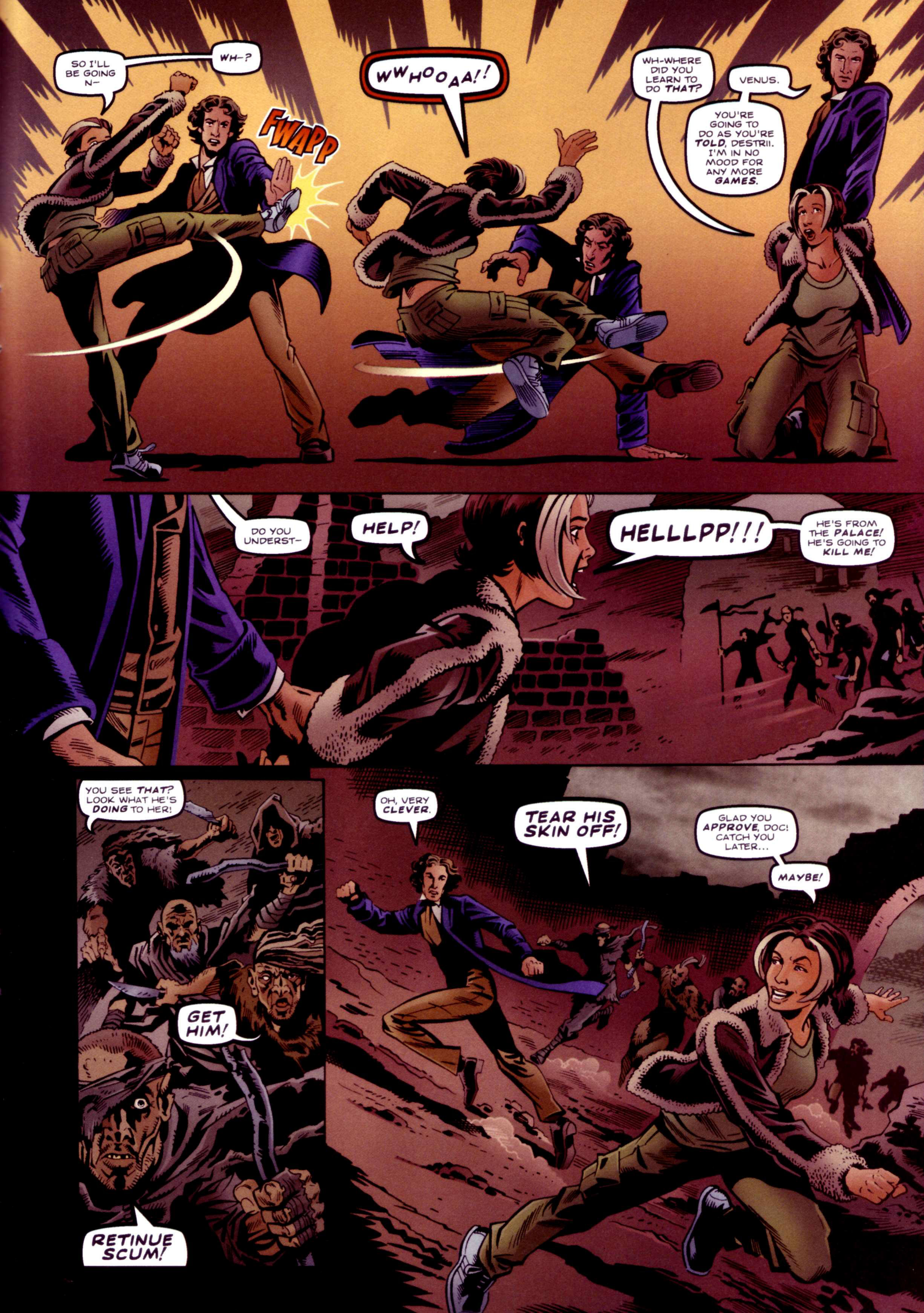
*** Part of* **Noel's House Party;** *entire programme scheduled 6.45pm-7.45pm*

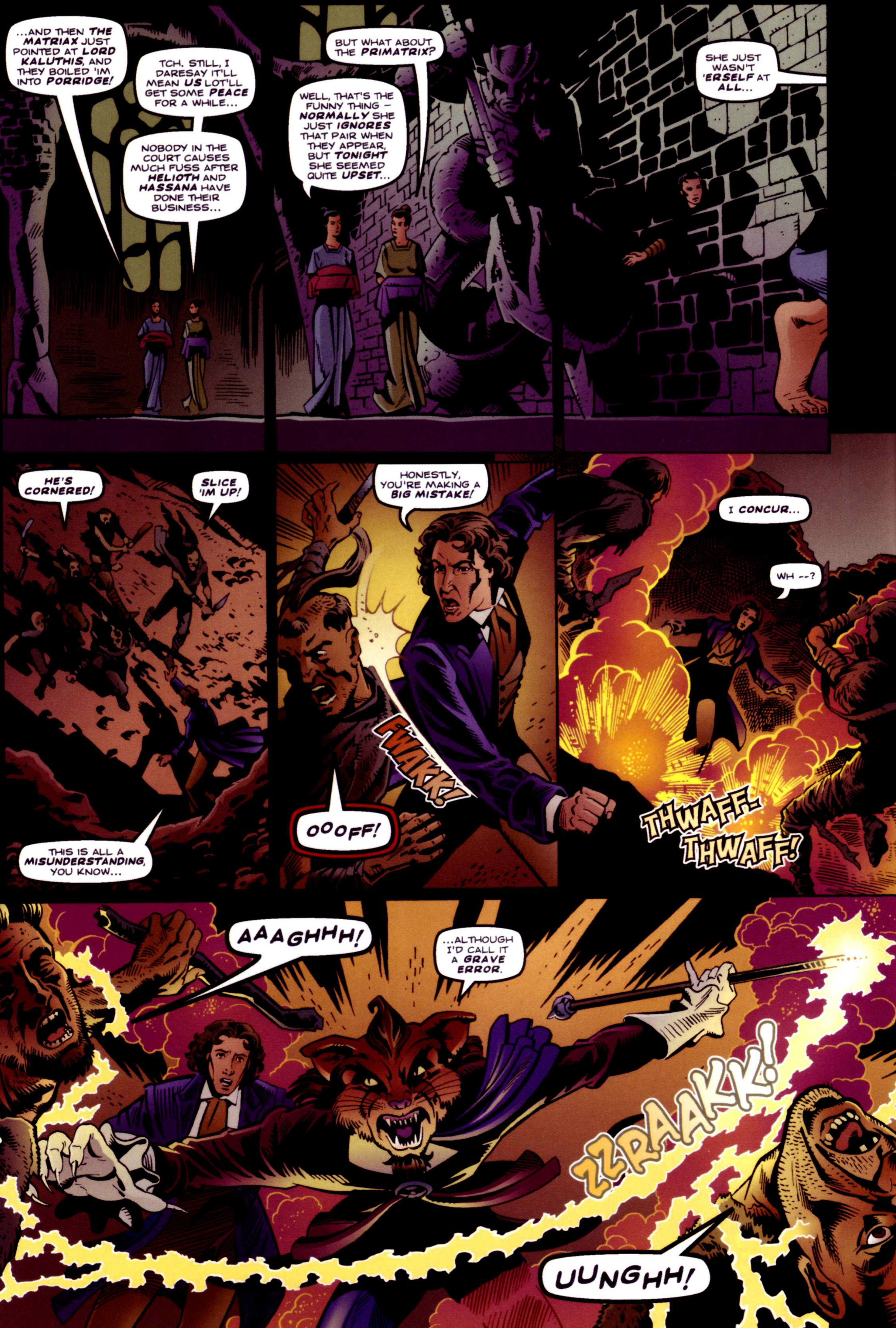
OBLIVION

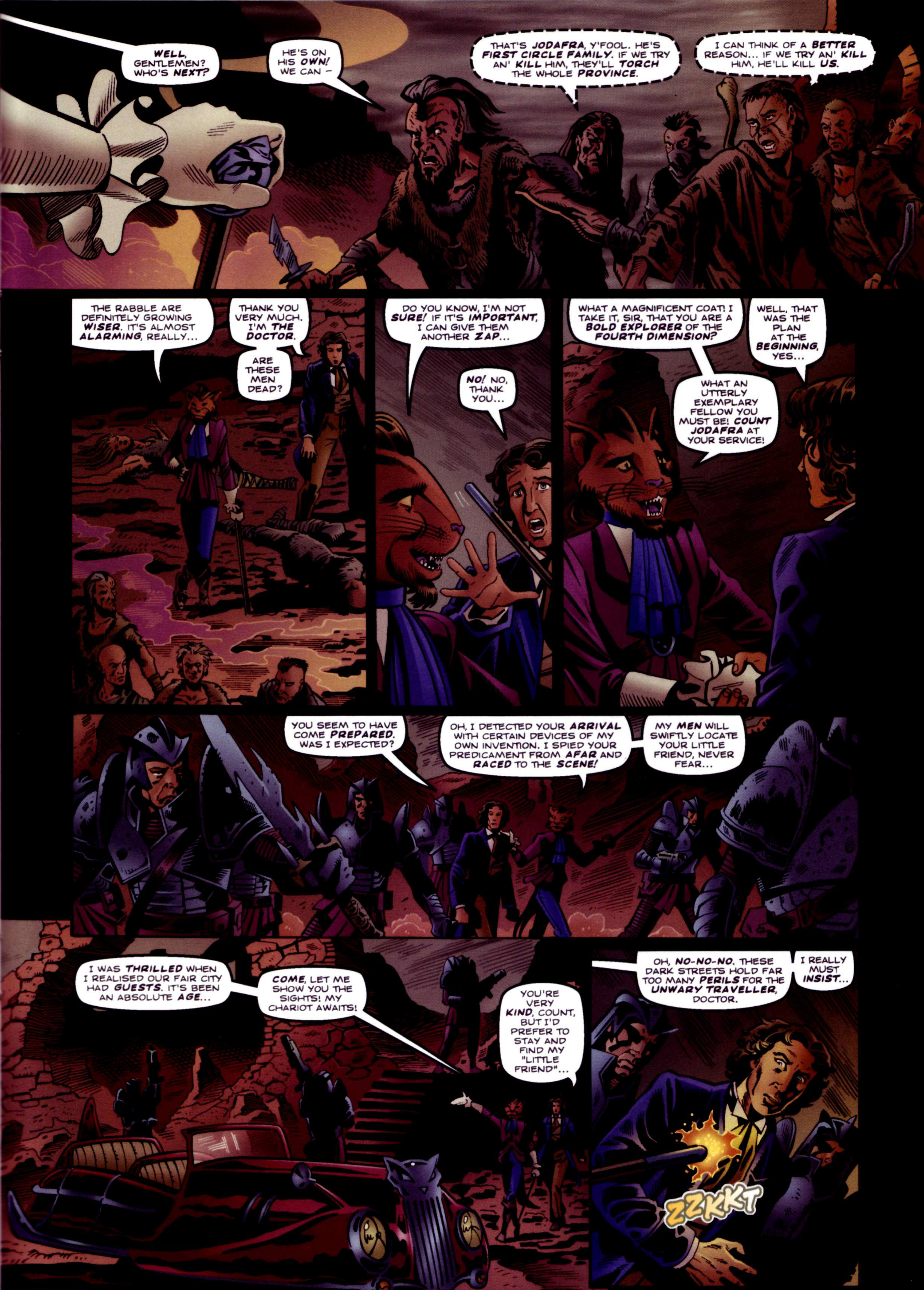
PART TWO

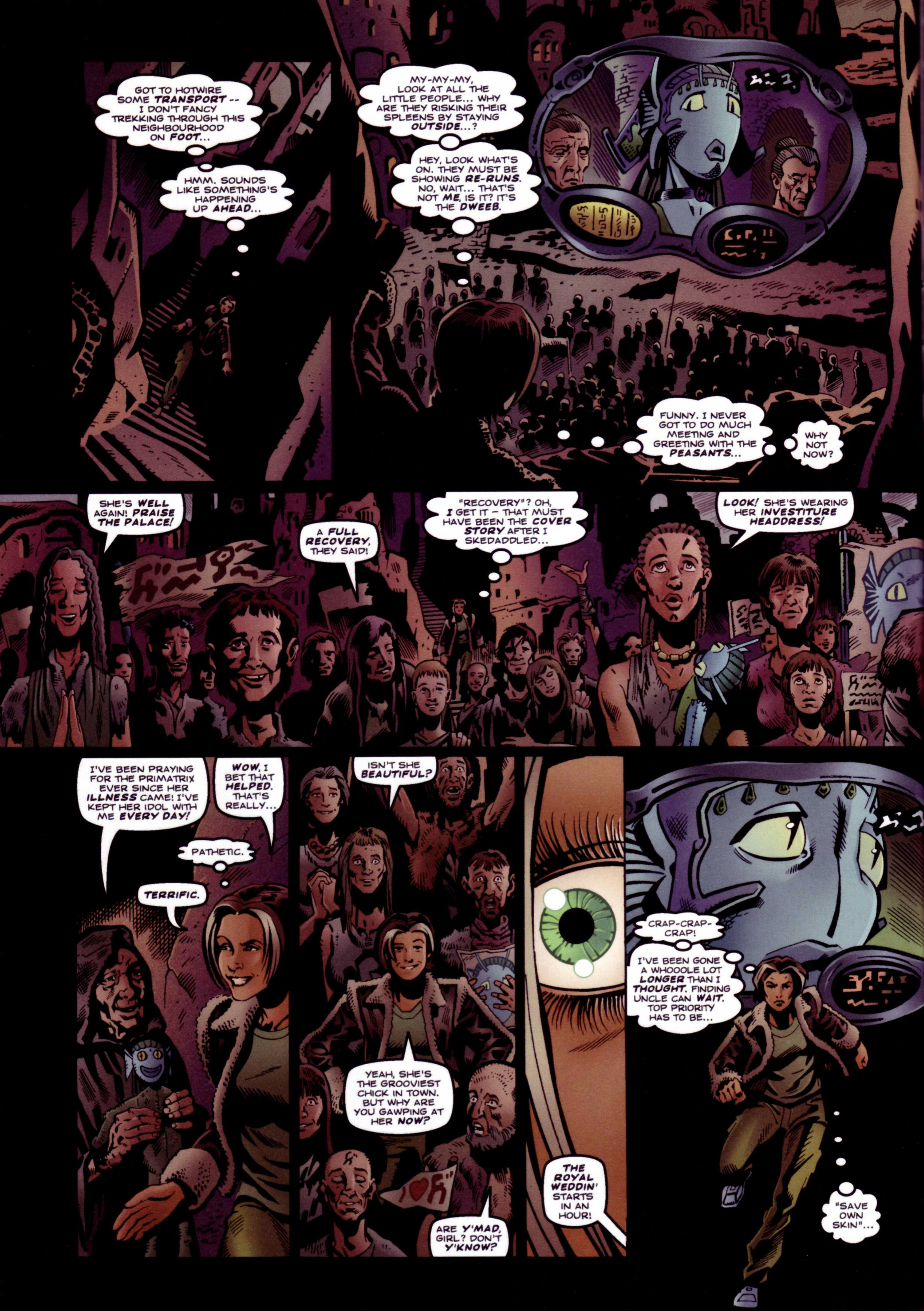
STORY: SCOTT GRAY PENCIL ART: MARTIN GERAGHTY
INKING: DAVID ROACH COLOURING: ADRIAN SALMON
LETTERING: ROGER LANGRIDGE EDITOR: CLAYTON HICKMAN

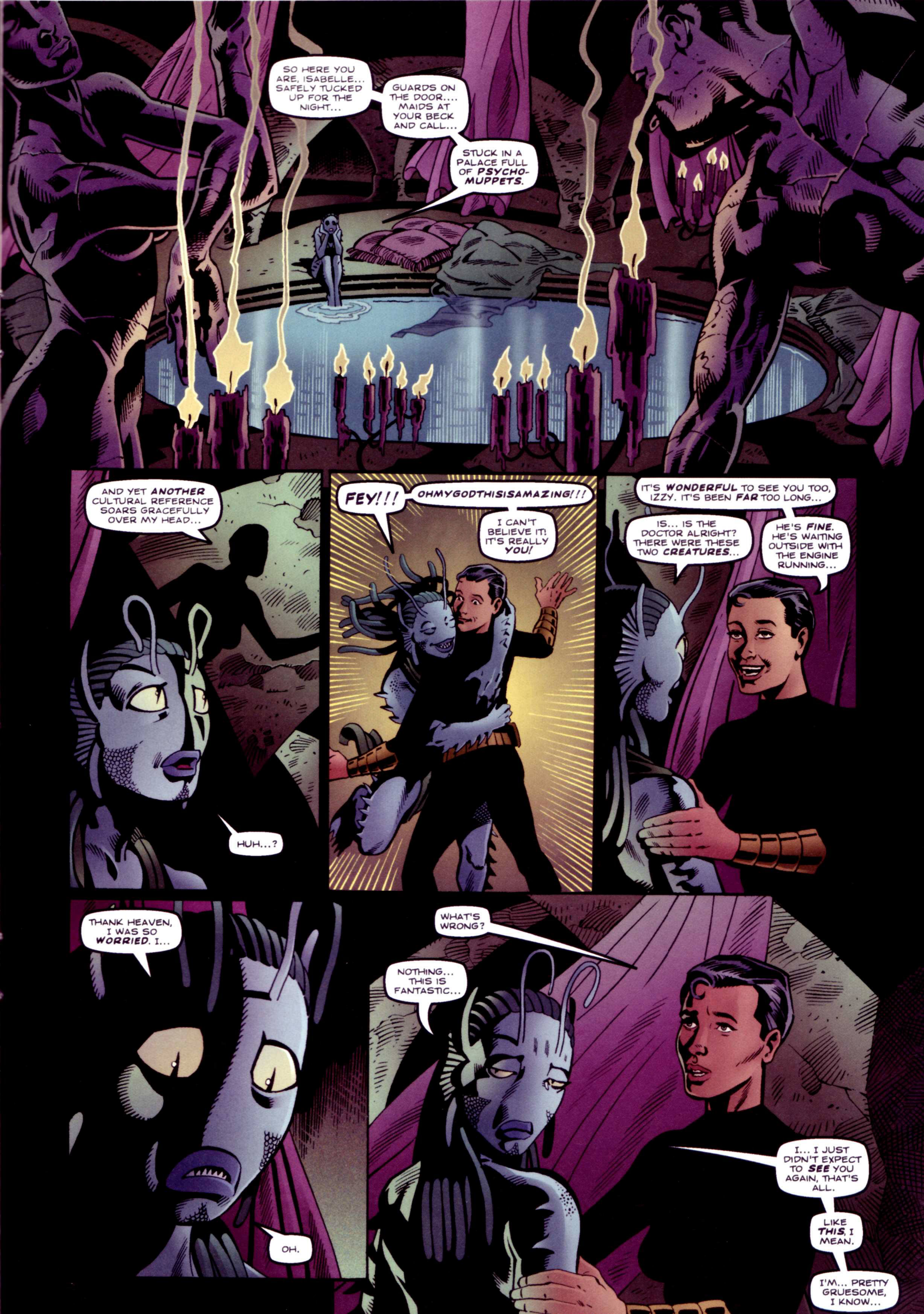

ANY SIGN, SHAYDE?
THE ENERGY TRAIL LEFT BY IZZY'S KIDNAPPERS HAS GROWN **DISTORTED**, BUT WE ARE **CLOSE**. THE ONLY CONCENTRATION OF ACTIVITY IS **HERE**...
A FAR **WEALTHIER** PART OF TOWN... QUITE **PALATIAL**, IN FACT...
I WOULD SUGGEST --
A SWIFT RECCE. YES, I AGREE.
LET'S SLIDE IN UNDER THE DOOR...
Y'KNOW, SITTING AROUND HERE ISN'T **SMART** -- NOT EVERYONE IN THIS PROVINCE STAYS **INSIDE** AT NIGHT...
FEY'S SCOUTING AHEAD. WE'LL WAIT FOR HER TO RETURN.
IZZY TOLD ME YOU HAD A GIRLFRIEND ON EARTH. **PLEASE** TELL ME IT ISN'T **LADY LEOTARD-SMYTHE**...
IZZY TOLD YOU A **LOT** OF THINGS, IT SEEMS. THAT MUST HAVE HELPED WHEN YOU TRIED TO **KILL** HER. **BETRAYING** A **TRUST** IS A VERY **SPECIAL** KIND OF CRIME, DESTRII...
BELIEVE ME, I **KNOW**.
UH-HUH. WELL, I'D LOVE TO STAY AND SOAK IN THE **GUILT**, DOC, BUT THERE'S SOMEONE I NEED TO **FIND** TONIGHT...

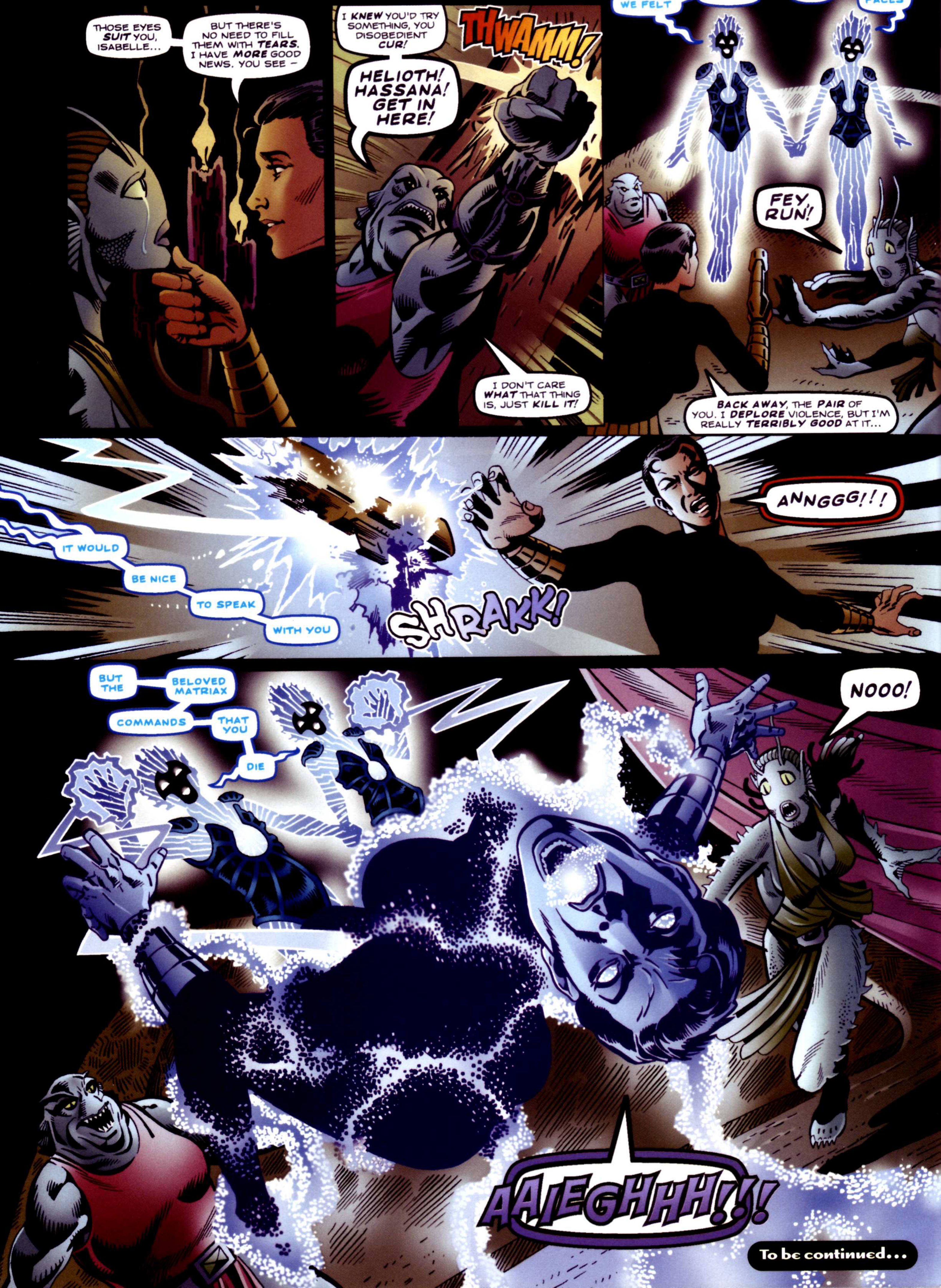

SO I'LL BE GOING N–
WH–?
FWAPP
WWHOOAA!!
WH-WHERE DID YOU LEARN TO DO **THAT?**
VENUS.
YOU'RE GOING TO DO AS YOU'RE **TOLD**, DESTRII. I'M IN NO MOOD FOR ANY MORE **GAMES**.
DO YOU UNDERST–
HELP!
HELLLPP!!!
HE'S FROM THE **PALACE!** HE'S GOING TO **KILL ME!**
YOU SEE **THAT?** LOOK WHAT HE'S **DOING** TO HER!
GET HIM!
RETINUE SCUM!
OH, VERY **CLEVER**.
TEAR HIS SKIN OFF!
GLAD YOU **APPROVE**, DOC! CATCH YOU LATER...
MAYBE!


...AND THEN THE MATRIAX JUST POINTED AT LORD KALUTHIS, AND THEY BOILED 'IM INTO PORRIDGE!
TCH. STILL, I DARESAY IT'LL MEAN US LOT'LL GET SOME PEACE FOR A WHILE...
NOBODY IN THE COURT CAUSES MUCH FUSS AFTER HELIOTH AND HASSANA HAVE DONE THEIR BUSINESS...
BUT WHAT ABOUT THE PRIMATRIX?
WELL, THAT'S THE FUNNY THING — NORMALLY SHE JUST IGNORES THAT PAIR WHEN THEY APPEAR, BUT TONIGHT SHE SEEMED QUITE UPSET...
SHE JUST WASN'T 'ERSELF AT ALL...
HE'S CORNERED!
SLICE 'IM UP!
THIS IS ALL A MISUNDERSTANDING, YOU KNOW...
HONESTLY, YOU'RE MAKING A BIG MISTAKE!
FWAKK!
OOOFF!
I CONCUR...
WH --?
THWAFF. THWAFF!
AAAGHHH!
...ALTHOUGH I'D CALL IT A GRAVE ERROR.
ZZRAAKK!
UUNGHH!


WELL, GENTLEMEN? WHO'S NEXT?
HE'S ON HIS OWN! WE CAN –
THAT'S JODAFRA, Y'FOOL. HE'S FIRST CIRCLE FAMILY. IF WE TRY AN' KILL HIM, THEY'LL TORCH THE WHOLE PROVINCE.
I CAN THINK OF A BETTER REASON... IF WE TRY AN' KILL HIM, HE'LL KILL US.
THE RABBLE ARE DEFINITELY GROWING WISER. IT'S ALMOST ALARMING, REALLY...
THANK YOU VERY MUCH. I'M THE DOCTOR.
ARE THESE MEN DEAD?
DO YOU KNOW, I'M NOT SURE! IF IT'S IMPORTANT, I CAN GIVE THEM ANOTHER ZAP...
NO! NO, THANK YOU...
WHAT A MAGNIFICENT COAT! I TAKE IT, SIR, THAT YOU ARE A BOLD EXPLORER OF THE FOURTH DIMENSION?
WELL, THAT WAS THE PLAN AT THE BEGINNING, YES...
WHAT AN UTTERLY EXEMPLARY FELLOW YOU MUST BE! COUNT JODAFRA AT YOUR SERVICE!
YOU SEEM TO HAVE COME PREPARED. WAS I EXPECTED?
OH, I DETECTED YOUR ARRIVAL WITH CERTAIN DEVICES OF MY OWN INVENTION. I SPIED YOUR PREDICAMENT FROM AFAR AND RACED TO THE SCENE!
MY MEN WILL SWIFTLY LOCATE YOUR LITTLE FRIEND, NEVER FEAR...
I WAS THRILLED WHEN I REALISED OUR FAIR CITY HAD GUESTS. IT'S BEEN AN ABSOLUTE AGE...
COME, LET ME SHOW YOU THE SIGHTS! MY CHARIOT AWAITS!
YOU'RE VERY KIND, COUNT, BUT I'D PREFER TO STAY AND FIND MY "LITTLE FRIEND"...
OH, NO-NO-NO. THESE DARK STREETS HOLD FAR TOO MANY PERILS FOR THE UNWARY TRAVELLER, DOCTOR.
I REALLY MUST INSIST...
ZZKKT


GOT TO HOTWIRE SOME TRANSPORT -- I DON'T FANCY TREKKING THROUGH THIS NEIGHBOURHOOD ON FOOT...
HMM. SOUNDS LIKE SOMETHING'S HAPPENING UP AHEAD...
MY-MY-MY, LOOK AT ALL THE LITTLE PEOPLE... WHY ARE THEY RISKING THEIR SPLEENS BY STAYING OUTSIDE...?
HEY, LOOK WHAT'S ON. THEY MUST BE SHOWING RE-RUNS. NO, WAIT... THAT'S NOT ME, IS IT? IT'S THE DWEEB.
FUNNY. I NEVER GOT TO DO MUCH MEETING AND GREETING WITH THE PEASANTS...
WHY NOT NOW?
SHE'S WELL AGAIN! PRAISE THE PALACE!
A FULL RECOVERY, THEY SAID!
"RECOVERY"? OH, I GET IT – THAT MUST HAVE BEEN THE COVER STORY AFTER I SKEDADDLED...
LOOK! SHE'S WEARING HER INVESTITURE HEADDRESS!
I'VE BEEN PRAYING FOR THE PRIMATRIX EVER SINCE HER ILLNESS CAME! I'VE KEPT HER IDOL WITH ME EVERY DAY!
WOW, I BET THAT HELPED. THAT'S REALLY...
PATHETIC.
TERRIFIC.
ISN'T SHE BEAUTIFUL?
YEAH, SHE'S THE GROOVIEST CHICK IN TOWN. BUT WHY ARE YOU GAWPING AT HER NOW?
ARE Y'MAD, GIRL? DON'T Y'KNOW?
THE ROYAL WEDDIN' STARTS IN AN HOUR!
CRAP-CRAP-CRAP!
I'VE BEEN GONE A WHOOOLE LOT LONGER THAN I THOUGHT. FINDING UNCLE CAN WAIT. TOP PRIORITY HAS TO BE...
"SAVE OWN SKIN"...

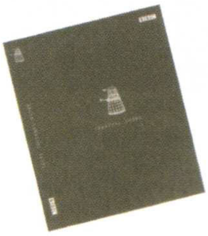

SO HERE YOU ARE, ISABELLE... SAFELY TUCKED UP FOR THE NIGHT...
GUARDS ON THE DOOR.... MAIDS AT YOUR BECK AND CALL...
STUCK IN A PALACE FULL OF **PSYCHO-MUPPETS**.
AND YET **ANOTHER** CULTURAL REFERENCE SOARS GRACEFULLY OVER MY HEAD...
HUH...?
FEY!!!
OHMYGODTHISISAMAZING!!!
I CAN'T BELIEVE IT! IT'S REALLY **YOU!**
IT'S **WONDERFUL** TO SEE YOU TOO, IZZY. IT'S BEEN **FAR** TOO LONG...
IS... IS THE DOCTOR ALRIGHT? THERE WERE THESE TWO **CREATURES**...
HE'S **FINE**. HE'S WAITING OUTSIDE WITH THE ENGINE RUNNING...
THANK HEAVEN, I WAS SO **WORRIED**. I...
OH.
WHAT'S WRONG?
NOTHING... THIS IS FANTASTIC...
I... I JUST DIDN'T EXPECT TO **SEE** YOU AGAIN, THAT'S ALL.
LIKE **THIS**, I MEAN.
I'M... PRETTY GRUESOME, I KNOW...


THOSE EYES SUIT YOU, ISABELLE...
BUT THERE'S NO NEED TO FILL THEM WITH TEARS. I HAVE MORE GOOD NEWS. YOU SEE –
I KNEW YOU'D TRY SOMETHING, YOU DISOBEDIENT CUR!
THWAMM!
HELIOTH! HASSANA! GET IN HERE!
I DON'T CARE WHAT THAT THING IS, JUST KILL IT!
WE FELT YOUR SHADOW FALL ON OUR FACES
FEY, RUN!
BACK AWAY, THE PAIR OF YOU. I DEPLORE VIOLENCE, BUT I'M REALLY TERRIBLY GOOD AT IT...
IT WOULD BE NICE TO SPEAK WITH YOU
SHRAKK!
ANNGGG!!!
BUT THE BELOVED MATRIAX COMMANDS THAT YOU DIE
NOOO!
AAIEGHHH!!!
To be continued...

BURTONS

THE WORLD'S LARGEST STOCKIST OF DOCTOR WHO BOOKS

20 Marine Court, Marina, St. Leonards-On-Sea, East Sussex TN38 0DX
Tel : 01424 436825 Fax: 01424 436843
Website address now: www.burtonswho.com e-mail: burtonswho1@btclick.com



Keep one step ahead
of Skaro's finest with
The Dalek Survival Guide!
P/B £9.99 + 75p p&p

CALLERS WELCOME THURSDAYS, FRIDAYS AND SATURDAYS 9.30 - 12 noon and 2pm - 4.30 pm
CREDIT CARD ORDERS MAY BE PHONED IN ON THESE DAYS OR EMAILED AT ANY TIME
Send 2 x 1st class stamps for full Burtons catalogue of over 1200 items

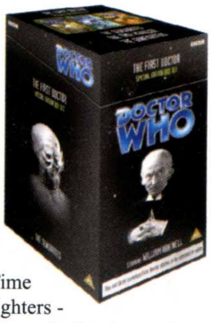
DATES AND PRICES LIABLE TO CHANGE AT ANY TIME BY THE PRODUCERS

The fabulous new radio controlled Daleks from Product Enterprise have to be seen to be believed - standing 12" tall, not only do they feature FULL movement, including a rotating dome, but they TALK as well! Christmas won't be the same without one of these whizzing round your tree!
Available in silver or black £69.99 +5.99 p+p

DOCTOR WHO
THE HERITAGE

BBC

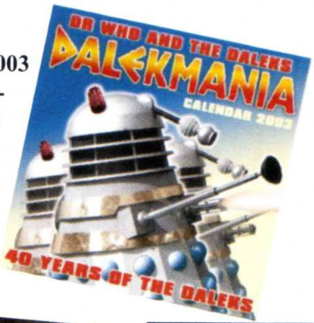
BOOKS
The Infinity Race
The Heritage
£5.99 + 50p p&p each


DOCTOR WHO
THE FIRST DOCTOR

FIRST DOCTOR VIDEO BOX SET

The Sensorites, The Time Meddler & The Gunfighters - order & receive FREE novel of each story!
£29.99 + £3.00 p&p

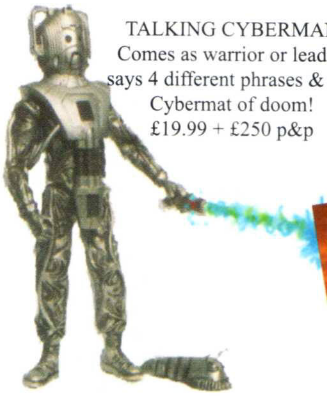
Dr Who Calendar 2003 from Slow Dazzle - DALEKMANIA!
£9.99 post free!


DR WHO AND THE DALEKS
DALEKMANIA
CALENDAR 2003
40 YEARS OF THE DALEKS

DVD

Resurrection of the Daleks is now out on DVD, with a host of special features including commentary by Peter Davison & Janet Fielding. For a LIMITED period it is available in an embossed black rubber case. £19.99 + 85p p+p

BBC
DOCTOR WHO
RESURRECTION OF THE DALEKS



TALKING CYBERMAN
Comes as warrior or leader, says 4 different phrases & has Cybermat of doom!
£19.99 + £250 p&p

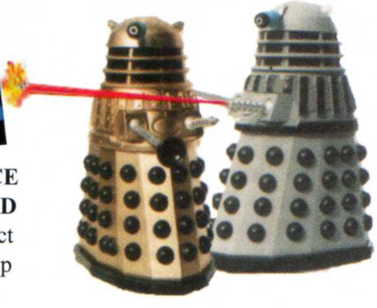
BIG FINISH

DOCTOR WHO
THE RAPTURE
DOCTOR WHO
THE SANDMAN
DOCTOR WHO
BERNICE SUMMERFIELD
AND THE MIRROR EFFECT

DR WHO

Bang-Bang-a-Boom!
£13.99 + 50p p&p
The Church and the Crown
£13.99 + 50p p&p
The Sandman
£13.99 + 50p p&p
Music from the 5th Doctor Adventures
£9.99 + 50p p&p

PROF. BERNICE SUMMERFIELD
The Mirror Effect
£9.99 + 50 p p&p



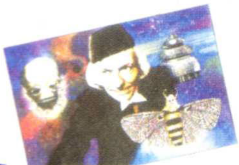
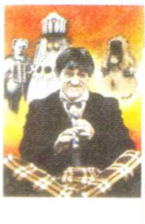
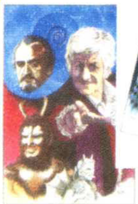
TALKING DALEKS - SET 2
"Day of the Daleks" & "Remembrance"
New phrases & exterminate blast sound!
£24.99 + £2.50 p+p

DOCTOR WHO
SHORT TRIPS: ZODIAC

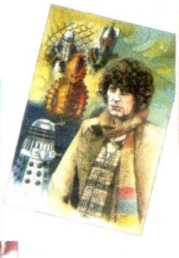
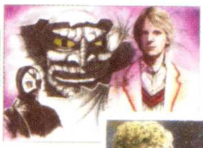
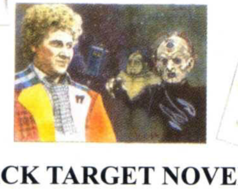
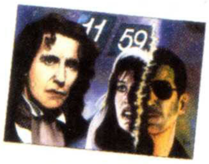
COMING SOON FROM BIG FINISH:
Dr Who: ZODIAC - An anthology of short stories by popular Who authors
REAL TIME - The CD release of the popular Web drama PRICE & DATES TBC

POSTCARD OFFER

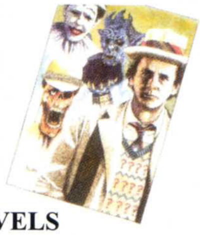
Spend £25 and receive a **FREE exclusive set of handpainted postcards!**
Limited edition set of 500

Set 1
octors 1

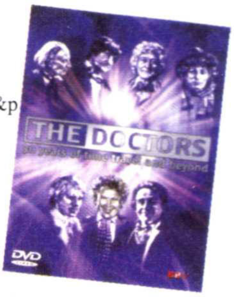
Set 2
Doctors 5

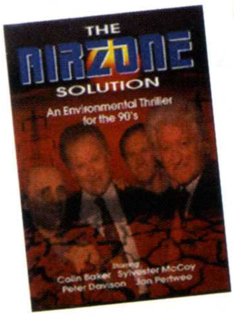


BBV

DVDs
The Doctors: 30 Years of Time Travel £16.99 + 85p p&p
The Airzone Solution
£14.99 + 85p p&p

Both DVDs include many extra features


THE DOCTORS


THE AIRZONE SOLUTION
An Environmental Thriller for the 90's
Colin Baker Sylvester McCoy
Peter Davison Jon Pertwee

DOCTOR WHO NOVELLAS
TIME AND RELATIVE
DOCTOR WHO NOVELLAS
GHOST SHIP

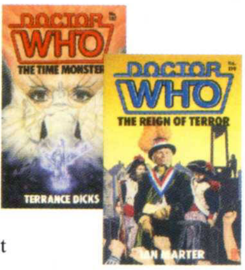
TELOS NOVELLAS

Longer than a short story and shorter than a novel, the latest novella from Telos is "Foreign Devils" by Andrew Cartmel
standard edition £10.00 +1.50 p&p
deluxe (signed, numbered & with illustration) £25.00 + 1.50 p&p
All previous novellas in stock

HARDBACK TARGET NOVELS

DOCTOR WHO
THE KING'S DEMONS
TERENCE DUDLEY
DOCTOR WHO
THE TWO DOCTORS
ROBERT HOLMES

Stocks limited on these
Currently we have in:
Reing of Terror
Mind of Evil
The Time Monster
The Two Doctors
The King's Demons
& many more - send for Catalogue for a full list


DOCTOR WHO
THE TIME MONSTER
TERRANCE DICKS
DOCTOR WHO
THE REIGN OF TERROR
IAN MARTER

The DWM Review

Rocky

TIME FOR AN UPGRADE ...?

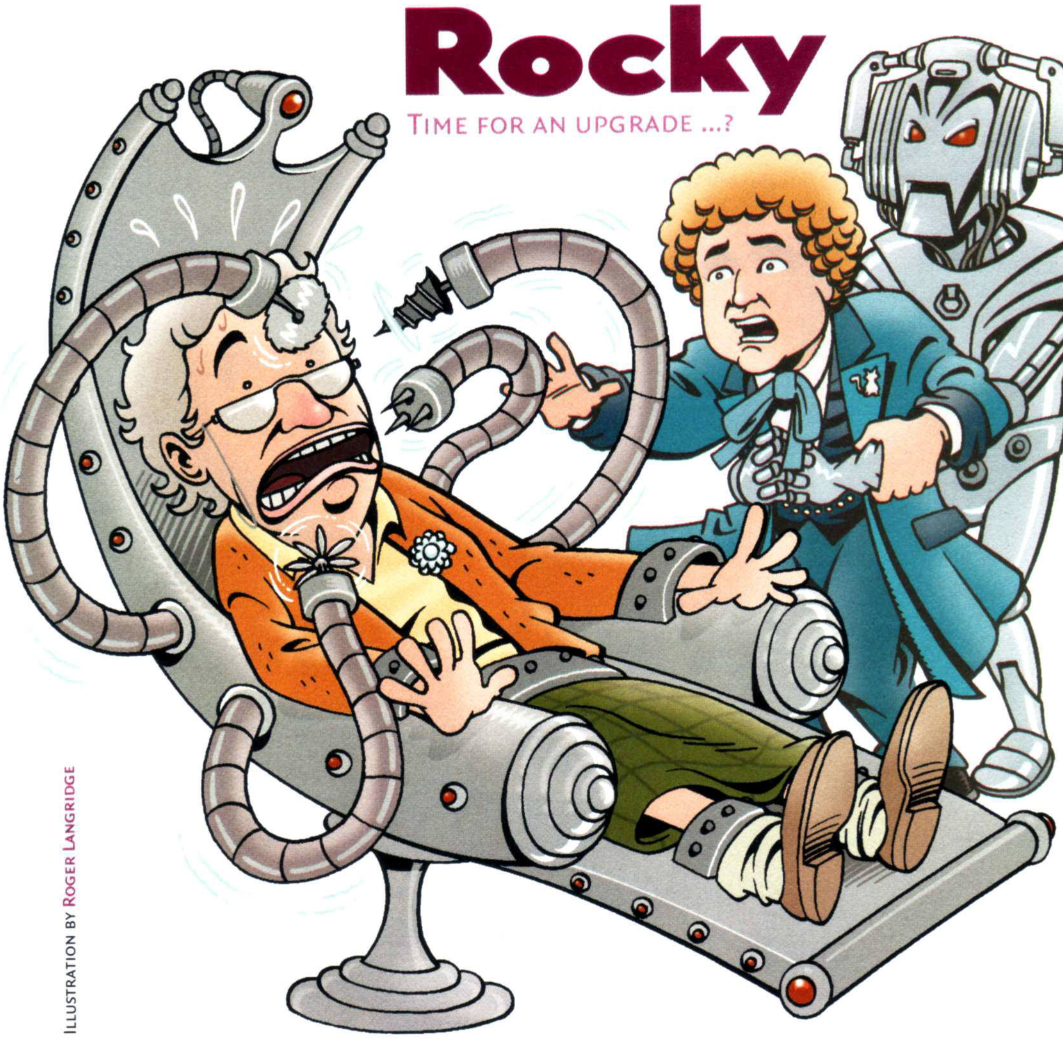


ILLUSTRATION BY ROGER LANGRIDGE

WARNING! Spoilers ahead

*It's **Doctor Who Magazine**'s policy to review new Doctor Who adventures as fully as possible, from beginning to end – so if you've not yet read or listened to the books and audios under discussion in this issue, and you don't want their plots to be given away, stop reading now!*

DOCTOR WHO: REAL TIME

WEBCAST BIG FINISH/BBCi
AUTHOR GARY RUSSELL
RRP FREE!

This new medium for *Doctor Who* is taking some getting used to. It's not exactly like Saturday tea time after *Basil Brush*, but then neither is sheepishly paying for the latest BBC novel in Waterstones or having one's enthusiasm for a new jiffy bag through the letterbox from Big Finish immediately tempered by the crazed shards of perspex which subsequently tumble out. But it feels odder still to experience the series in a Post-It note-sized window, interrupted by digital atmospherics if one is dialing in from home, or endless minimising of Real Player if daring to risk one's employer's wrath and one's colleagues' derision at work. Maybe in a few years, the phrase "Network Congestion, Rebuffering" will evoke the same nostalgia as the power cuts which interrupted *The Curse of Peladon*, but until then, watching these online adventures feels like tuning in to test broadcasts from Ally Pally.

Those doing so will have found *Real Time* a sharp contrast to its predecessor, *Death Comes To Time*, which dramatically steered *Doctor Who* away from its established mythos. This adventure begins far more firmly in the mould of televised *Doctor Who*, with a human dig in a rocky wilderness unearthing a trap laid by the Cybermen. Some might see this echo of the opening instalments of *The Tomb of the Cybermen* and *Earthshock* as unoriginal, but I don't. Just as the Daleks are often found in jungles and the Master behind a mask, the Cybermen and their technology are often found hidden or dormant. *Real Time* serves to reiterate and slightly expand their modus operandi. Their line "You belong to us – you will be like us" is repeated enough times here to become a catchphrase like "Exterminate" or "I am the Master and you will obey me".

With time at a premium, writer Gary Russell wisely glosses over the arrival of the Sixth Doctor and Evelyn, although exposition of the history of the Cybermen takes up valuable narrative space when it could have been an online appendix. The expedition the Doctor is assisting has all the hallmarks of a doomed one – two previous parties have disappeared and this one includes an overambitious dealmaker (think *Death to the Daleks*' Galloway) a last-minute replacement (think *The Robots of Death*'s Dask) and a pair of overalled space plumbers (think *Warriors' Gate*'s Aldo and Royce). This doesn't bode well – think of how many of the aforementioned survived ...

For a set-up like this to work, it's valuable to create likeable characters. The aforementioned plumbers are played by Stewart Lee and Richard Herring, of whose work I must confess considerable prior appreciation. It feels odd therefore to hear them speaking someone else's words, but as they litter the surface of the planet with dropped 'T's and mockney adulation for their boss (Jane Goddard's Savage), they become real characters. Savage is a deliberately bipolar leader, torn between humanity and efficiency, in stark contrast to her later form. When partially cyber-converted, the only traces of her femininity to survive are a different vocal timbre and a shock of blonde hair. Even without the handbag, resemblance to Thatchos from Lenny Henry's *Doctor Who* skit is unavoidable, but that is the serial's sole, presumably unintentional, comic moment.

The otherwise prevailing darkness of mood is maintained by emphasising the Cybermen's occasionally forgotten vampiric ability to turn any human into one of their own. How much more effective they are with this element, absent in their silliest appearances (*Revenge of the Cybermen* or *Silver Nemesis*, I'd say). Yet even Tobias Vaughn's bullet-proof chest, or Bates and Stratton's bionic arms were not as horrific as the perversions of the human form seen here. There are partially converted humans who can remember who they used to be, and are torn between their humanity and their orders. Given the choice, I'd rather go the whole way and become an emotionless drone. Ever resource-conscious, the Cybercontroller here is even prepared to harvest the brain of one of his subjects. Being disembodied in this horribly literal way is the worst fate I can imagine. BBCi is quite justified in placing a warning that later episodes may not be suitable for children.

So far so good. Reiterating the appeal of one of the series' enduring threats while making it even scarier is a perfect way to draw in an audience who may not feel like shelling out on a CD but are happy to invest time in a free webcast.

> "You will be like us" is taken up as the Cybermen's catchphrase

Confusing them with a time-travel plot that would bewilder even a loyal Big Finish subscriber is not the best way to retain them. In particular, the explanations in the third of the six episodes of how a Cybercontroller could end up behind a kind of time 'firewall' in the far future, snaring passing life forms for conversion, is so rushed as to be unintelligible. *Death Comes To Time* did some questionable things with *Doctor Who* and was at times unrecognisable as such, but at least it didn't require study bordering on the academic to in order to follow it.

And woe betide any students of *Real Time* who confine their course materials to its soundtrack! I doubt that there is sufficient information in the audio portion alone to tell this story, and would question the decision to release it on CD in that format. Lee Sullivan's illustrations once again provide a valuable focus of concentration, and in this information-savvy age, one can be impressed with the way that limited bandwidth is employed to present them, for instance, by blurring foreground or background elements to force depth of field. But if this is truly a multi-media *Doctor Who* experience and not just an audio drama with some supporting graphics then it can go much further. Why not break out historical exposition into online historical archives? Why not enable the audience to interactively explore the logs of the expeditions to this planet? Why not even be able to submit questions to the characters in between instalments and have them answered on the BBCi site? All this is possible, and would exploit this new medium to its best.

Nevertheless, *Real Time* is ultimately an improvement on its predecessor. It's strongly-themed, and uses the dramatic and visual vocabulary of 1980s blockbuster SF movies, such as *The Terminator* and *Aliens*, to powerful, if derivative effect. Even if the time-travel plot is confusing, the characters are at least absorbing, especially Yee Jee Tso. His Goddard is an enigma, ultimately central to the plot and his casting profitably exploits the way he sounds different to the rest of the cast. Colin Baker and Maggie Stables' Doctor and Evelyn, presumably a new team to many of the audience, are understated, but there isn't really the time or occasion here for debating semantics or historical precedent. Each gets a defining speech on the nature of their humanity, which sets them apart from the supporting players, and if Evelyn's quiet "Scared? I'm bloody terrified!" doesn't win her a new army of admirers, I'll be amazed.

Real Time gave me a good time, most of the time. DAVE OWEN

Wasted

HANG THE DJ!

DOCTOR WHO: THE RAPTURE

AUDIO DRAMA BIG FINISH
AUTHOR JOSEPH LIDSTER
RRP £13.99
ISBN 1 903654 ?? ?

Growing up is hard. One treads a narrow path between preserving what was valuable about being young, but being unable to discard what wasn't. *The Rapture* serves as a cautionary example of how not to grow up – both its characters and its realisation are examples of wasted potential. What sounded on paper like a hit – an audio drama about a form of audio entertainment, dance music – is instead a severe disappointment. Even the presence of *I'm A Celebrity, Get Me Out Of Here*'s man of the moment Tony Blackburn fails to inspire much enthusasm. His presence here is typical of the way that the elements of *The Rapture* aren't used as they ought to be. The play is set in 1990s Ibiza, where superstar DJs would arrive with a shoulder bag of vinyl to sequence bleeps and thuds to ravers who revered them above the musicians they were playing. Blackburn, on the other hand, is a radio DJ, who plays requests by Rose Royce or Shakatak for housewives, and was part of the old Radio One culture that inspired Smashie and Nicey.

Perhaps sticking with a grizzled DJ who actually talks in between records is a deliberate ploy. It means there is a plausible narrator for much of the time, and also dilutes the full-on rave scene that might otherwise alienate listeners over the age of 30. *The Rapture* certainly does not advocate the Ibiza clubber's lifestyle, with the few exponents here being sorry examples. *Doctor Who* has previously sensed that it's on shaky ground when depicting youth culture, isolating its youngsters from their tribes as quickly as possible. Not since the First Doctor walked into The Inferno discotheque in 1966 and was mistaken for Jimmy Saville has the series dared to tread so close to anything so contemporary. But although *The Rapture* is not *Trainspotting* or *Human Traffic*, it does contain a character or two that takes drugs or has casual sex to escape from reality.

Only when escaping from reality would one encounter a character as completely strange as Dorothy "Don't call me Ace" McShane. Nobody real could be so permanently disgruntled without ever swearing. Nobody real could ever be so self-consciously troubled without seeking therapy and nobody real could spend what feels like the best part of a decade exploring time and space without developing emotionally. How cruel then, to have been tantalisingly promised at the end of her last appearance, in *Colditz*, that she was finally willing to shed her adolescent persona – and even her teenage nickname – only to find her *exactly the same* in her very next adventure. I cannot believe that the grotesque line "I've got a bit of a thing when it comes to fascism" was allowed to pass unchecked by editor, director and cast alike when it is such a crude piece of self-parody.

On Earth, in the present day, Ace seems completely unbelievable

On an alien planet in another time, Ace is weird. On Earth in more-or-less the present day she's completely unbelievable. But what's this? In creating whining, off-her-face raver Caitriona, the archetypal 'high maintenace bird', author Joseph Lidster has taken a good stab at creating the single least sympathetic character in *Doctor Who* ever. Perhaps the idea was to show that, like Ace, she's screwed up and is indefinitely postponing sorting herself out. At least one can understand how and why Cait is like she is. We've probably met someone a bit like her. She's real. So putting Ace, or McShane (how many young women do you know who insist on being addressed like by surname alone? None, I'd venture) next to her is like introducing Billy Bunter into *Grange Hill*. Am I wrong to spend so long complaining about Ace, yet again? I think not – she is this production's biggest liability. Grow up, Dorothy.

The production is not entirely without merit. Matthew Brenher gives a trustworthy performance as seraphic DJ Angel Jude, making me feel a sympathy for views on the benefits of national service that I didn't expect until my mid-50s, and, after an opening couple of episodes which eschew meaning for flashy techniques and dream sequences, a fairly solid storyline eventually emerges. Unfortunately, any warm feeling this may engender evaporates when the closing theme (it's a 'rave' version, by the way) gives way to a tacked-on comic bauble that cheapens the whole production and typifies its juvenile emphasis on style over substance. Grow up, Big Finish.

DAVE OWEN

Also released

BY VANESSA BISHOP

THE KILLING STONE

BBV, £12.99

So what happened to Mike Yates after *Planet of the Spiders?* According to Richard Franklin's *The Killing Stone*, he was eventually reassigned to UNIT, but not before a Moroccan sabbatical and another run-in with the Master – this time disguised as a snake charmer. Collapsing from a gall-stone, Mike is rushed home to have it removed, only to find the evil Time Lord trying to steal it.

This is a diverting reading of what sounds a whimsical novella. Franklin's narration is supported by some impressive use of sound-effects. We're also treated to some 'approximate' impressions – his softly effeminate Sarah Jane, *Monty Python*-ish Brigadier and oriental Cho-Je. Quite what John Levene would make of Franklin's Sergeant Benton I wouldn't like to guess. Portrayed as a greedy, belching klutz and voiced like one of The Wurzels, he's a complete fabrication. Saying that, it would be wrong to imply that Franklin's Benton isn't entertaining – in a 'so bad it's good' way.

Mike, on the other hand, is seen as more sophisticated. He collects *objets d'art* and calls his cat Charles Tyrone Smith. The story's full of similar detail and Yates-style insight. The conclusion, however, descends a tad too much into farce (Benton undercover in a dress) and would, I feel, work better staged than read.

A two-CD set, the second disc has an hour-long interview with Franklin, discussing *The Killing Stone*'s many autobiographical touches – among them, Franklin collapsing from a gall-stone at a US convention – and life and *Doctor Who* in general. He stumbles only momentarily when question-master Nigel Fairs asks "Was Katy Manning bonkers?" and equally out of the blue, "Have you any tattoos?" Most eye-opening are his comments on depression; both Franklin and Nick Courtney suffering breakdowns during their time with the programme, with Jon Pertwee acting as 'psychologist' to Franklin's problems. Darkly fascinating, this is one of the most revealing and unusual inside views ever encountered on the Third Doctor's era.

VISA
MasterCard

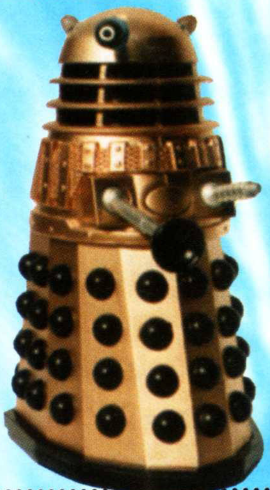
FREEPHONE ORDERLINE
0800 975 4581
FROM OVERSEAS
0044 207 836 2341
FAX 0207 240 5419

THE STAMP CENTRE

79 THE STRAND LONDON WC2R ODE
VISIT OUR NEW WEBSITE: www.scificollector.co.uk

SHOP HOURS
MON - SAT
9.30/5.00
TRADE ENQUIRIES
WELCOME

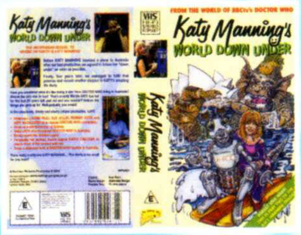
COMPLETELY NEW GOLD & GREY TALKING DALEKS



2 GREAT NEW COLOURS - GOLD AND GREY - ARE NOW AVAILABLE WITH A BRAND NEW VOICE CHIP UNIQUE TO THESE LATEST VERSIONS

JUST £24.95 EACH + £2 PP
OR BUY BOTH FOR £49.95 POSTFREE

KATY MANNING'S WORLD DOWN UNDER


Katy Manning's World Down Under
FROM THE WORLD OF BBC's DOCTOR WHO
Katy Manning's WORLD DOWN UNDER
VHS

A PROFILE OF KATY'S LIFE AND DOCTOR WHO CONNECTIONS DOWN UNDER, WITH SLEEVE PERSONALLY SIGNED BY KATY
£12.99 + £2 P&P

THE SONIC SCREWDRIVER PEN

FASHIONED IN PEWTER, THIS HIGHLY ACCURATE REPLICA IS SUPPLIED WITH AN ELEGANT GIFT BOX, FOR JUST £19.50 POSTFREE

TALKING CYBERMAN

NOW IN STOCK

Dr Who
TALKING CYBERMAN

TWO VERSIONS:

1 CYBER WARRIOR

AND

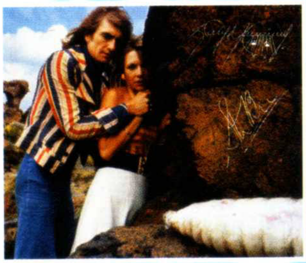
2 CYBER LEADER

THESE STUNNING REPLICAS BRING THESE BEINGS VERY MUCH BACK TO LIFE WITH THEIR MENACING WHISPERS
JUST £19.95 + £2 P&P EACH BOTH £39.95 POSTFREE

BRAND NEW SIGNED PRINTS & COVERS

* THE GREEN DEATH *

PERSONALLY SIGNED BY BOTH KATY MANNING AND STEWART BEVAN. (PROFESSOR JONES)



JUST £24.95 + £1 P&P.

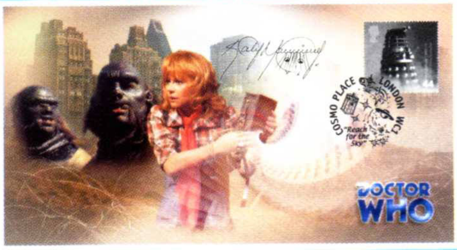
DRY MOUNTED - PERFECT FOR FRAMING

Tom Baker
DOCTOR WHO

PERSONALLY SIGNED BY TOM BAKER
LIMITED EDITION OF 1000, JUST £12.50 + £1 P&P

KATY MANNING LIMITED EDITION (1000) PERSONALLY AUTOGRAPHED 8 X 10 PRINT

JUST £15 + £1 P&P



NEW KATY MANNING STAMP COVER
LIMITED EDITION OF 1000, PERSONALLY SIGNED BY KATY, JUST £12.50 + £1 P&P

TOM BAKER - MEGLOS SIGNED PICTURE DRY MOUNTED, PERFECT FOR FRAMING
JUST £15 + £1 P&P

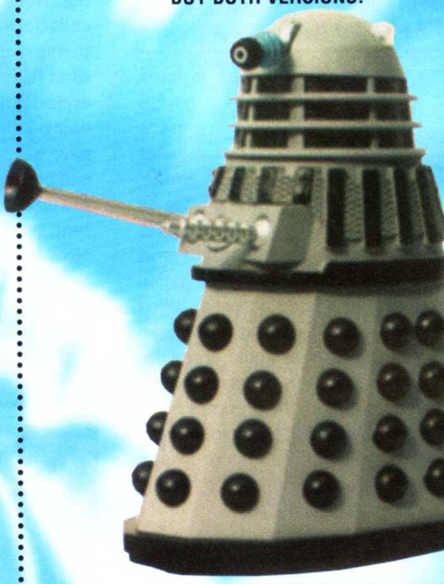
INVASION EARTH 2002

YOU CAN RUN BUT YOU CAN'T HIDE FROM

THE AMAZING NEW REMOTE CONTROL DALEK

THERE WILL BE JUST 1 ADVANCE PARTY OF DALEKS ARRIVING IN TIME FOR CHRISTMAS. DO NOT MISS YOUR CHANCE TO OWN AN EARLY CONTENDER FOR BEST CHRISTMAS GIFT OF THE YEAR AVAILABLE IN BLACK OR SILVER, THIS MASSIVE VERSION STANDS 12" HIGH, HAS A UNIQUE VOICE CHIP, FULL REMOTE CONTROL ACTION, ROTATING HEAD AND FLASHING LIGHTS.

THE TWO COLOURS ALSO HAVE DIFFERENT FREQUENCY CONTROLS ALLOWING YOU TO STAGE YOUR OWN DALEK BATTLES IF YOU BUY BOTH VERSIONS.



SILVER OR BLACK VERSIONS, JUST £69.99 OR BUY BOTH FOR JUST £139.95. THIS ITEM PLUS ANY OTHER PURCHASES MADE WITH IT ARE COMPLETELY POSTFREE: AVAILABLE NOW

ISN'T IT TIME TO TREAT YOURSELF!!

DALEK SALT AND PEPPER CRUET SET

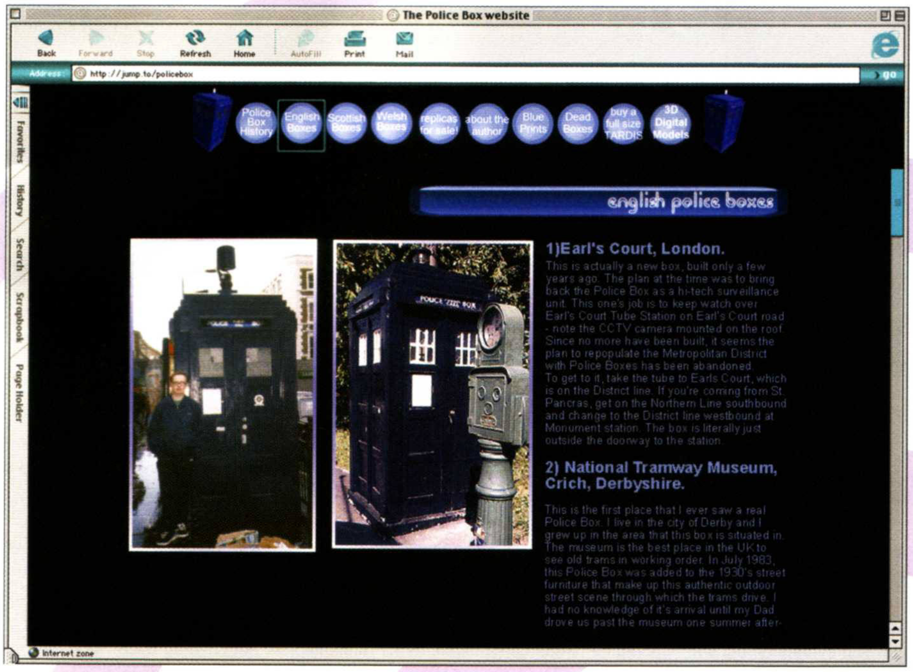
THESE STUNNING PEWTER DALEKS MAKE THE ULTIMATE CHRISTMAS PRESENT WEIGHING IN AT JUST UNDER 0.5kg THEY WILL ELEGANTLY GRACE YOUR DINING ROOM TABLE. SUPPLIED IN A STRIKING GIFT BOX, WITH A FREE SIGNED TOM BAKER PRINT (WORTH £15) YOU CAN ADD THESE TO YOUR COLLECTION WHILST STOCKS STILL LAST FOR JUST £95 POSTFREE.

The Web Planet

Do you run a site you think we'd be interested in? Or simply want to recommend one of your favourites? Send any details to us at dwm@panini.co.uk (marked 'The Web Planet' in the subject line)

Welcome back to a second instalment of our search for places which are – as an intergalactic Michelin guide might say – 'worth a detour' off the information superhighway. This issue, we'll be looking at sites which have focussed on an essential part of the Doctor Who experience, and done it justice in their own way.

SURFER: MARK WYMAN



1)Earl's Court, London.

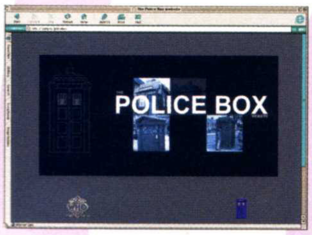
This is actually a new box, built only a few years ago. The plan at the time was to bring back the Police Box as a hi-tech surveillance unit. This one's job is to keep watch over Earl's Court Tube Station on Earl's Court road - note the CCTV camera mounted on the roof. Since no more have been built, it seems the plan to repopulate the Metropolitan District with Police Boxes has been abandoned.
To get to it, take the tube to Earls Court, which is on the District line. If you're coming from St. Pancras, get on the Northern Line southbound and change to the District line westbound at Monument station. The box is literally just outside the doorway to the station.

2) National Tramway Museum, Crich, Derbyshire.

This is the first place that I ever saw a real Police Box. I live in the city of Derby and I grew up in the area that this box is situated in. The museum is the best place in the UK to see old trams in working order. In July 1983, this Police Box was added to the 1930's street furniture that make up this authentic outdoor street scene through which the trams drive. I had no knowledge of it's arrival until my Dad drove us past the museum one summer after-

THE POLICE BOX WEBSITE

What object could be more strongly associated with the Doctor's travels than the shape of a Metropolitan Police Box, the guise his TARDIS took on way back in 1963? The irony is, of course, that this shape is now indelibly marked as 'the TARDIS' to four decades of TV viewers, while the call boxes themselves have all but disappeared from Britain's streets. The history of their various forms, with details of where to view surviving examples, is what Peter Darrington's excellent site at http://jump.to/policebox is all about.

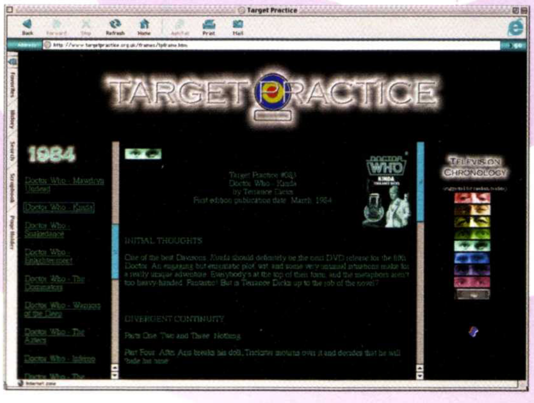


The site design, using the deep-blue shades of the TARDIS exterior, is appealingly consistent, starting from the opening animation's tinted images. Although the 'breaking news' page is the default on entering, a better introduction is the Police Box History accessed via the first roundel in the top navigation bar. English, Scottish and Welsh locations are then covered separately: there are pictures of (and directions to) the rare examples in UK museums, while the efforts of Glasgow preservationists to restore some to their cityscape are documented. The site also offers details of blueprints, bespoke replicas and digital models, but some links are inactive and the site seems to have been lost in its own vortex for over a year, to judge by the 'breaking news' page. Nevertheless, a thoroughly good – and surprisingly fascinating – resource, to which the public ought to pay a call ...

TARGET PRACTICE

As you might guess, the long-running range of novelisations published under the Target imprint is the subject here at www.targetpractice.org.uk/, in an ongoing project that may be familiar to readers of the long-established newsgroup rec.arts.drwho. Since the middle of 2000, Sarah Hadley has had a mission: "to both analyse the Target books and compare them to their TV counterparts". As she observes, the Target novelisations were for many years the only permanent, collectible reminder of televised stories – but the more stories appeared on VHS (and latterly, DVD), the more these slim books tended to be overlooked.

Target Practice aims to tackle all of the books in sequence of publication, starting with the reprinted trio of Hartnell stories in 1973, and progressing – so far – up to the end of 1985, and *The Two Doctors*. You can access these articles by year from the left-hand column, or in 'Doctor' order from the right. The navigation lacks an easy return to the introduction or homepage, but otherwise functions well. There's a pleasantly muted colour coding, one shade for each Doctor, applied to the text and cover reproductions. The site's main strength, however, is in its analyses and Hadley's opinions on each author's style. Having viewed or listened to each story and made detailed notes, Hadley compiles sections for each book on where it diverges from the TV story, or from the characterisation evident in the transmitted version. Her initial thoughts and conclusions illustrate how much the level of enjoyment in reading a book may differ from our expectations!



Three years' worth of articles have been added in the last 12 months, the most recent – for 1985's novelisations – was added in April this year. We hope that the momentum behind the site won't dissipate before this terrific project is complete.

STRIPPING DOWN

You'll find a site that's close to our hearts here at **DWM** at http://www.strippingdown.co.uk/. What Target Practice does for the books, Stripping Down does for the huge variety of comic strips featuring the Doctor. Indeed, as the former site notes, this guide to graphic fiction was created first. The look and structure of the two sites is very similar: apparently they were built by the same devotee, 'Gallifreyan', but the editorial on Stripping Down is from one 'Chris Cwej' (it claims). How very metatextual!

You'll find a detailed breakdown for all the strips from our own little organ here – along with some robust commentary – plus a growing selection of pages on those published elsewhere: the annuals, *TV Action*, even *Radio Times*. There are good creative perspectives shown in the text overviews that introduce three Doctors' eras (Fourth to Sixth: the overview of the Fifth Doctor's comic incarnation is particularly cogent). It's a pity that the other Doctors' sections are left looking incomplete, save for the menus of appropriate strips (where a bit more differentiation between strip titles and subheadings wouldn't go amiss). Still, the navigation buttons, one per *Who* logo, are very smart.

DOCTOR WHO
STRIPPING DOWN

Starting with the not-so-classic *Klepton Parasites*, it's obvious that the intention of the strip analyses isn't to be either too nostalgic or too puritan about continuity – despite many creative ruminations on that theme. Indeed, there's a nod to the style of the *Discontinuity Guide* about the whole endeavour. There are some good articles as well as the story coverage – and even if you're looking for details of the cuts made to the Sixth Doctor strips given away with Golden Wonder crisps, it's all here. Although frequent additions were made to the site during 2001, there's been nothing of late ... More please, Mr Cwej! DWM

It's the end, but ...

by **The Watcher**

Readers with short memories and long arms may need reminding that this month we reach the exciting climax of *The Susan Diaries*, undoubtedly the most remarkable and authentic secret journal to be unearthed since the *Sunday Times* scored such a memorable coup back in 1983 with the legendary Hitler Diaries.

The story so far: deserted by her senile grandfather on post-Dalek-invasion Earth, an increasingly embittered Susan Foreman has dashed through husbands and regenerations like they're going out of fashion. Having served time for Vraxoin smuggling and mothered the diabolical Sylvest twins, she has now been elected Earth President and sent her Grandfather to his certain death on the planet of the Ogrons. Happily for him but unhappily for Susan, he'll have escaped from that particular pickle by now. But a vengeful granddaughter doesn't give up that easily. Read on ...

"The Susan Diaries"

PART TWO

16TH APRIL 2701
Fed up with Earth. Legged it off to this new mining planet everyone's on about.

20TH SEPTEMBER 2841
Got a job as secretary to some big mining tycoon. He's a bit of a loony, cos he keeps turning round and talking to the wall in the middle of board meetings. Still, the money's good.

17TH JANUARY 2850
Morgy's on the way out. He thinks I don't know he's selling arms to this Jek character. Told the Praesidium today that it was him who bumped the President. Got wazzed.

9TH DECEMBER 2990
Back on Earth. Regenerated to cover my tracks and bought my way into the Galactic Federation with the Spectrox profits. They've made me Earth delegate to new Fed planets. I'm so rich!

19TH JUNE 3049
Just back from Peladon, where everyone was on about the bloody Doctor – looks like I just missed him, dammit. King Pel was down in the dumps because some girl had just given him the elbow. As Chairperson Delegate I considered it my duty to cheer him up.

29TH MARCH 3050
It's a girl. Sent the little brat back to Peladon with my compliments.

5TH SEPTEMBER 4598
Yeuch! So embarrassed about how ugly I am in my latest regeneration that I've left Earth again and become an inconspicuous medical student on Necros. Everyone makes fun of me and my head of department thinks I bloody fancy him – I mean, I might be old, but I'm not blind, for Rassilon's sake.

31ST MAY 5000
It all turned out okay, cos I got blasted by a bunch of Daleks and had to regenerate again. The bad news is that now I am blind. Would you flipping Adam & Eve it? Spent a few months on Deva Loka playing mystical silly-buggers with the natives and calling Grandfather an idiot, which was great fun (pity I couldn't actually see him, else I'd have given him a whack with my stick), and then stowed away with a bunch of colonists who I'd managed to persuade to shove off back to Earth.

13TH DECEMBER 5226
Oh, marvellous. What a useless planet. No sooner do I regenerate and regain my sight than I learn that the Earth's about to get blitzed by solar flares. I gotta get out of here!

21ST FEBRUARY 27593
Woke up on Nerva when that silly moo Vira gave me an electric shock and shoved a bag of jelly-babies under my nose. Noah's dead apparently, so at least there's no chance of Vira finding out exactly how I secured a place on the Ark. I gather I've just missed Grandfather again, soddit. Patched the communicator through to Sontar and told some Field-Major or other that Earth would be a good place to invade about now.

25TH FEBRUARY 27593
They've mended the Transmat, and I've volunteered to be the first one to go back to Earth. I hope that idiot Grandfather remembered to stabilise the temporal circuits...

9TH DECEMBER 1505
I'll kill him. I don't believe this. Here I am in flipping sixteenth-century spaghetti-land. Had to pose for some poncey artist who wanted to paint my picture seven times.

16TH JANUARY 1592
Jeez, it always has to happen to me, doesn't it? Emigrated to Spain and promptly got kidnapped by a load of immortal weirdos who get kicks out of shunting sailing-ships round the galaxy. The captain's a stupid cackling woman.

19TH JANUARY 1592
Volunteered to ferry a message across to Captain Striker's ship, cos I've just been told that bloody Grandfather is on board. This time I'll kill the swine.

19TH JANUARY 1906
Damn! Grandfather went back to Wrack's ship on the same ferry! Now I'm stranded on this Edwardian number!

21ST JANUARY 1906
Everyone's suddenly been transported back to England 1906, and me with them. I am getting seriously hacked off. Decided it was time to get in with the rich crowd again, so I've regenerated into a young girl and got adopted by a rich imperialist who owns half of India. He says he'll take me over there one day. Can't wait, I don't think.

2ND MAY 1926
We're off! Met this really boring officer on board the ship who reckons he's seen a lot of the world. Tedious microbe.

4TH JUNE 1926
I don't believe it. I do not believe it! Grandfather's turned up, but every time I get a chance to put my hands round his stupid neck we keep getting caught in a flipping time-loop! The universe hates me. But not as much as I hate him.

12TH FEBRUARY 1940
Back in England. I've regenerated again, and although I'm only ten years old now, I hate him even more in my new body.

24TH OCTOBER 1941
I've just come out of hospital. I can't seem to remember anything at all. The nurses say I was knocked out during an air-raid, and I can't remember who I am or where I come from. This diary doesn't seem to make any kind of sense either. Maybe I was just writing a story for my teacher at school.

1ST SEPTEMBER 1958
Graduated from university in the summer, and have just started work as a history teacher in London. The science master is a bit of a dish. I've said I'll meet him in the basement at morning break ...

At this point the diaries break off. Coming next issue: *The Secret Diary of Adric, aged 13*. [That's enough secret diaries now – Ed.] **DWM**

The Final Test

Can you answer the Watcher's clever conundrums? We can, but then we get to see the answers. Otherwise we wouldn't even bother trying ...

What connects:

1 Hal, Railton, Login, Paroli, Jondar, and Travers?
2 Skaro, Vortis, Desperus, and Kembel?
3 Gunfighters, Savages, Invasion, War Games, Sea Devils, and The Black Orchid?
4 The Reign of Terror, The Rescue, The Chase, Inferno, Underworld, Full Circle, Terminus, and The Awakening?
5 Ivo, Roga, and Cho-Je?
6 100,000 BC, The Claws of Axos, The Time Monster, The Three Doctors, Planet of Evil, The Masque of Mandragora, The Invisible Enemy, The Five Doctors, and the TV movie?

Answers from last issue

1 The actors who play them all use stage-names (real names: John Woods, Sarah Ward, Peter Moffat, and Percy Kent-Smith)
2 They each had the working title *Return Of The Cybermen*
3 Longfoot (*The Smugglers*), Litefoot (*The Talons of Weng-Chiang*), Dryfoot (*The Power of Kroll*)
4 Production codes: Y, YY, YYY, 4Y, 5Y, 6Y
5 Individual episode titles: *The Death of Time*, *The Death of Doctor Who*, *Death of a Spy*
6 The actors who played them (Vernon Dobtcheff, Rio Fanning, Denys Hawthorne, Gerard Murphy) plus actor/scriptwriter Andrew McCulloch, all appeared in brilliant 1990s sitcom *Father Ted*

10th Planet

UNIT 36, VICARAGE FIELD SHOPPING CENTRE, RIPPLE ROAD, BARKING, ESSEX IG11 8DQ

Ⓣ 020 8591 5357 Ⓔ sales@tenthplanet.co.uk Ⓦ www.tenthplanet.co.uk

BE PART OF THE RESURRECTION WITH

LESLIE GRANTHAM

& TERRY MOLLOY

BBC
DOCTOR WHO
RESURRECTION OF THE DALEKS
DVD

SATURDAY 16TH NOVEMBER 2002

11.30 AM - 3PM

signing copies of the new BBC DVD

RESURRECTION OF THE DALEKS

£19.99 + £1 p&p via mail order

Special bonus autograph: *Mark Strickson*

A limited number of DVDs will be available on the day already signed by Mark. Pre-order now to avoid disappointment.
NB: due to professional commitments Leslie Grantham will appear until 2pm.

THE FIFTH DOCTOR'S NEWEST COMPANION

CAROLINE MORRIS

PETER DAVISON in
DOCTOR WHO
THE CHURCH AND THE CROWN

SATURDAY 30TH NOVEMBER

12 NOON - 3PM

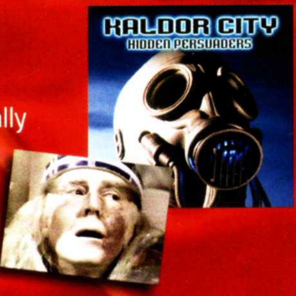
Come and meet new 5th Doctor companion Erimem played by Caroline Morris as she signs copies of the new Big Finish CD

The Church and the Crown

£13.99 + £1.50 p&p via mail order

STAR OF *SAPPHIRE AND STEEL & DR WHO*

DAVID COLLINGS


KALDOR CITY
HIDDEN PERSUADERS

SATURDAY 7TH DECEMBER

12 NOON - 3PM

Making a rare appearance to sign brand new officially licensed BBC photos and new CD release

KALDOR CITY 3

Photos £8 each + £1 p&p via mail order

CD £10.99 + £1.50 p&p via mail order

INVASION 3 NEWS FLASH

NICHOLAS PARSONS added to all-star line up. Guests already confirmed: **TOM BAKER, JEAN MARSH, KATE O'MARA, BONNIE LANGFORD, JASMINE BREAKS.**

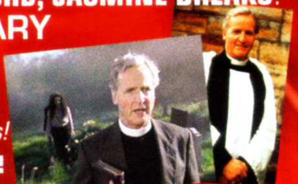
SUNDAY 2ND MARCH 2003 BARKING LIBRARY

Tickets: Adult £32.50 DWAS members £30 U16s £20 U6s FREE

Cheques and Postal Orders payable to **10th Planet Ltd.**

All major credit cards accepted. *An unbeatable line-up of rare guests!*

TREAT YOURSELF TO A GREAT DAY OUT!



NEW RELEASES

COLIN BAKER in
DOCTOR WHO
THE SANDMAN

THE SANDMAN
Signed by
COLIN BAKER
& MAGGIE STABLES
£13.99 + £1.50 p&p

NEW BOOKS

BERNICE SUMMERFIELD
A LIFE OF SURPRISES

A LIFE OF SURPRISES
Signed by **LISA BOWERMAN**
at **no extra cost**
£14.99 + £1.50 p&p
THE DALEK SURVIVAL GUIDE
£9.99 + £1 p&p

SIGNED CD

MUSIC FROM THE 5TH DOCTOR ADVENTURES
Signed by **PETER DAVISON**
at **no extra cost**
£9.99 + £1 p&p

GREAT OFFER

BERNICE SUMMERFIELD
THE MIRROR EFFECT
BERNICE SUMMERFIELD
THE DANCE OF THE DEAD

Subscribe now to the all new **BERNICE SUMMERFIELD CDs** featuring a host of popular Dr Who monsters and you will receive **free postage** on your standing order – so you only pay for the CDs @ £9.99 **SIGN UP NOW!**

CHRISTMAS CHEER

To celebrate the release of the Big Finish CDs ***REAL TIME & BANG-BANG A BOOM*** 10th Planet invite you to a very special Christmas event on Saturday 14th December More details in next issue full details online now. **IT'LL BE A GOODIE!**

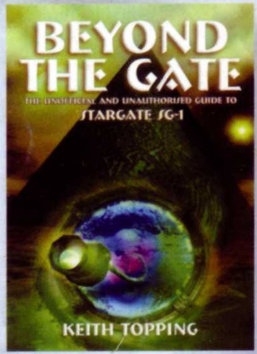
A WORLD OF HIGH QUALITY, COLLECTABLE BOOKS

DOCTOR WHO NOVELLAS

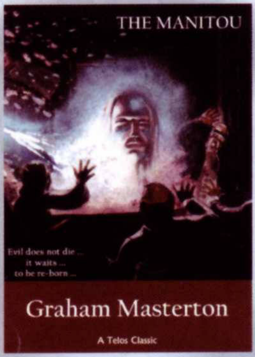
VOTED 'BEST BOOK' OF 2001 BY READERS OF DOCTOR WHO MAGAZINE
FOREIGN DEVILS BY ANDREW CARTMEL
GHOST SHIP BY KEITH TOPPING
NIGHTDREAMERS BY TOM ARDEN
CITADEL OF DREAMS BY DAVE STONE
TIME AND RELATIVE BY KIM NEWMAN

Doctor Who and TARDIS word mark, device mark and logo are trademarks of the British Broadcasting Corporation and are used under licence from BBC Worldwide Ltd. Doctor Who logo (c)BBC 1996. Licensed by BBC Worldwide Limited. 'Time Lord' font design by Comicraft (www.comicbookfonts.com).

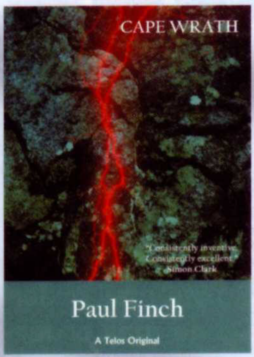
ALSO AVAILABLE FROM TELOS PUBLISHING


BEYOND THE GATE
THE UNOFFICIAL AND UNAUTHORISED GUIDE TO STARGATE SG-1
KEITH TOPPING

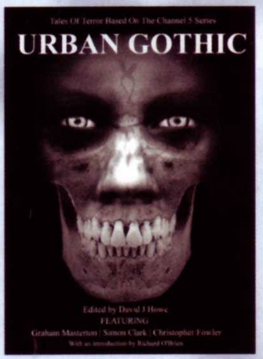
THE UNOFFICIAL AND UNAUTHORISED GUIDE TO *STARGATE SG-1*. UP TO DATE AND COVERING ALL TRANSMITTED EPISODES. FROM THE BEST-SELLING AUTHOR OF *SLAYER* AND *HOLLYWOOD VAMPIRE*.


THE MANITOU
Evil does not die ... it waits ... to be re-born ...
Graham Masterton
A Telos Classic

CLASSIC HORROR FROM THE '70S. GRAHAM MASTERTON'S INFLUENTIAL NOVEL, COMPLETE WITH ALTERNATE ENDING AND ILLUSTRATED WITH PRE-PRODUCTION FILM ARTWORK.


CAPE WRATH
'Consistently inventive. Consistently excellent.' Simon Clark
Paul Finch
A Telos Original

STARTLING NEW FICTION FROM AWARD-WINNING AUTHOR PAUL FINCH. A WHITE-KNUCKLE THRILLER OF POWER AND HORROR. UNPUTDOWNABLE. 'SOLID, SCARY STUFF.'


Tales Of Terror Based On The Channel 5 Series
URBAN GOTHIC
Edited by David J Howe
FEATURING
Graham Masterton | Simon Clark | Christopher Fowler
With an introduction by Richard O'Brien

ORIGINAL HORROR ANTHOLOGY BASED ON THE ACCLAIMED CHANNEL 5 SERIES. INCLUDES THE BRITISH FANTASY AWARD-WINNING SHORT STORY 'GOBLIN CITY LIGHTS' BY SIMON CLARK.

All Telos books are available to order online at **www.telos.co.uk** or, for a copy of our current catalogue and order form, write enclosing a stamped, self addressed envelope (or two IRCs if overseas) to:

Telos Publishing Ltd,
Beech House, Chapel Lane,
Moulton, Cheshire,
England, CW9 8PQ

TELOS .CO.UK

www.telos.co.uk